

SIGN PAINTING COURSE

E. C. Matthews

\$1250

Here is a remarkably successful series of self-training lessons on practical sign painting. Now in its 2nd edition, revised and enlarged, Strictly up-to-date!

SIGN PAINTING COURSE

by E. C. MATTHEWS
Director, NEW ERA SIGN STUDIOS

This new one-volume course is "commercial" rather than "artistic." It is intended to be complete enough for serious students planning to enter sign painting as a profession.

Full fledged sign men will also find much of value in these lessons . . . in modernizing and improving their techniques. But it covers the fundamentals thoroughly enough for a beginner.

If you have a liking for this work you can learn to be a sign painter regardless of your formal education. The work is light, pleasant and extremely profitable for those who train themselves well. You are not tied down to any certain part of the country . . . you are free to work where you choose and when you choose.

This course is used by many retailers who want to do their own sign and show card work. They not only save money by doing their own jobs but they are sure of getting exactly what they want. Retail merchants and managers of any kind of business that uses signs and show cards will find this volume an excellent investment.

Employees in concerns using signs and show cards will make themselves much more valuable by taking this training. The most valuable man in any business is the man who can come up with new ideas for selling more merchandise.

The author's aim is to teach you commercial sign painting and sign building as it is being done today in leading shops all over the country. Shows latest methods of doing truck lettering, office doors, wood letters, reflecting signs, plastics, sprayed signs, gold leaf, silk screen process, modern alphabets, etc. Includes money-making business information.

(See back flap for information about author.)



MEET THE AUTHOR

E. C. MATTHEWS

"The publisher asked me to give him some facts about my life from which he could prepare a short biography. Well, I am not a writer—I'm a sign painter and an instructor on sign painting.

"Anyway, my whole life has been so closely tied up with sign painting, show card writing and this type of advertising in general that I would not be able to separate my 'life' from my 'work.'

"To me this field (call it art, profession or trade—you'll be right in any case) is more than a way of earning a living. To me sign painting is a way of life . . . and a most fascinating way! Work to me is always a pleasure. I have been able to travel anywhere and get a good job when and where I wanted it. I have gone to Florida when I felt like it. I have "vacationed" and earned my way through Mexico, the Gulf Coast, Canada, Pacific Coast and elsewhere.

"I am pretty much settled down now because this is the way I want it. I have my sign studios and get to meet interesting new people and new problems every day. That's the main thing I like about sign painting and lettering. I also have my students. Young, ambitious—a swell bunch of guys.

"I have been teaching practical commercial sign painting, with excellent results, in my studios but have never been able to recommend an instruction book for those students who were unable to take personal instructions. This is what started me writing this SIGN PAINTING COURSE. As nearly as possible I wrote this book and arranged it to do in print what I have been doing in person.

"My knowledge of sign painting took many years to acquire. After about seven years as an apprentice I spent some time in an art school. Then a few jobs with engraving houses and advertising agencies finally showed me how to turn signs into money. I have been on my own ever since . . . and if I could do it over again I would choose sign painting over any other job in the world."

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SIGN PAINTING COURSE

E. C. Matthews

Director, NEW ERA SIGN STUDIOS

A COMPLETE SELF-INSTRUCTION COURSE FOR HOME STUDY

**... for the beginner as well as the full fledged sign man
who wants to improve and modernize his techniques**

NELSON-HALL CO., Publishers

Chicago

NEW EDITION
Revised and Enlarged

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FOREWORD

My reason for writing this SIGN PAINTING COURSE is to teach you how to do commercial work for profit.

You will find in these pages practical information on signs and the sign painting business as it is today. There have been many, many changes since I started in the work . . . and I promised myself, as a young man, I would keep up with the times and change my thinking and my techniques as often as might be necessary.

This keeping out of a rut is perhaps the one single most important lesson I can impress you with. Keep up with the times—give the customer what he wants. Be flexible, both mentally and in your techniques.

I stress these things throughout the following pages because they are of prime importance. The instructions have been proved sound as I have for many years prepared apprentices for sign and show card work. And I have learned, through trial and error, how best to present a new subject.

This SIGN PAINTING COURSE is the result of my experience in writing instruction pamphlets for beginners and experienced men. These pages also incorporate what I have learned from teaching sign painting in person.

So I can honestly say that I believe this one-volume course will teach any person of average intelligence to become a good sign painter . . . if he will apply himself and practice enough. And please remember that determination and ambition have a lot to do with success in any field.

E. C. MATTHEWS

In This Book

Chapter	Page
FOREWORD	V
1. Elements of Lettering	3
2. Layouts and Why	11
3. Use of Color	18
4. Sign Materials	21
5. Cards and Banners	25
6. Sign Painting or Sign Writing	33
7. Script Lettering	35
8. Glass and Window Lettering	43
9. Truck Signs	57
10. Boards and Bulletins	67
11. Pictorials	81
12. Gilding on Glass, Wood Metal or Stone	87
13. Minimum Price List	99
14. Tricks of the Trade	109
15. Sign Psychology	110
16. Alphabets Standard and Modern	116
17. Signs, Good and Bad	138
18. Handy Decorations and Space Fillers	144
19. Useful Pictures	146
20. Girl Pictures	148
INDEX	149

Elements of Lettering

Let us say, for practical sign purposes, there are only three kinds of lettering: PLAIN EGYPTIAN, Also called Gothic, Plain or Block Letters:

THICK AND THIN, which is a sans serif ROMAN and SCR1PT, which is founded on hand writing.

The Plain Egyptian style is illustrated at right. Note that there are five wide and five narrow letters as generally used in hand lettering. Fifteen other letters and the numbers, excepting figure 1, are made about same normal width as shown by the letter N in our illustration.

TEXT or Old English styles are seldom used except by engrossers and few sign men bother to memorize it.

ITALIC is a slanted letter, originally a cross between Roman and Script. But in modern times practically all slanted letters, excepting Script, are called Italics. The first three alphabet styles are the important ones.

Egyptian is first on our list. The beginner should learn to render it with pen, pencil and brush. There are only a few simple rules and they may be broken at times after you really know them.

All lines, or strokes, are of the same width or 'weight' we refer to the thickness of these lines as the 'stroke.' Normal Egyptian lettering is five to seven strokes high. If it is heavier than that, say four strokes high, then it is HEAVY Egyptian. If it is eight or ten strokes high then it is LIGHT face Egyptian or Gothic.

If the normal letters are five strokes high then they are about four strokes wide. The wide letters are about five strokes wide. The five narrow letters are each about three strokes wide. The letter I occupies one-half of a normal letter space. Study the diagram at top of this page.

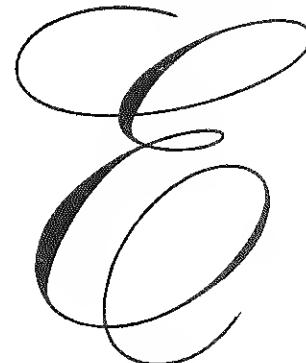
AMOQW

EFJLS

N I

ROMAN

Script



*Italic
Text*

We can stretch the letters to fill any space up to twice their normal width and they will be readable. This would be called an Extended Letter. See large letter H at right.

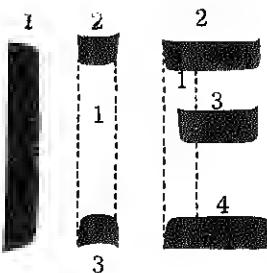
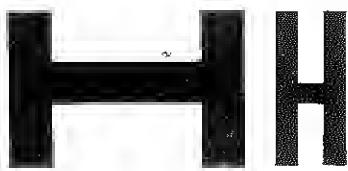
HEAVY

The letters can be squeezed into any space down to one-half of their normal width, as shown by our second H. That is called Condensed Egyptian or Condensed Gothic. When you learn to do this your lettering can be made to fit into almost any space desired. Of course the entire word, or line of lettering, should be condensed or extended to fit your needs.

LIGHT

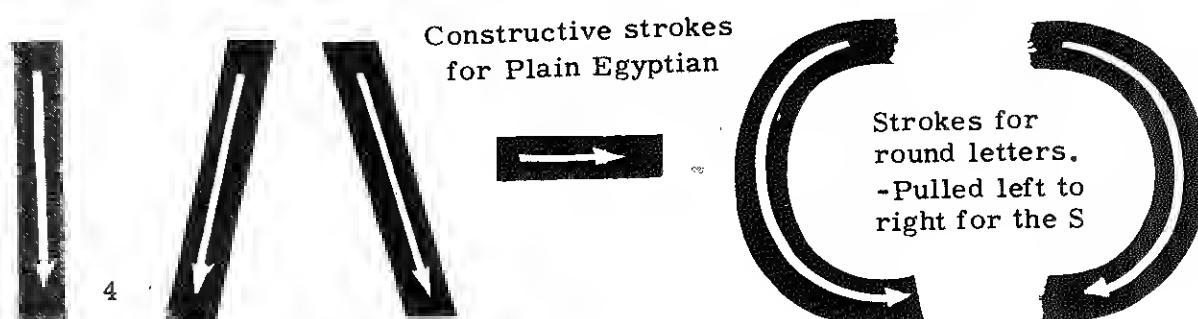
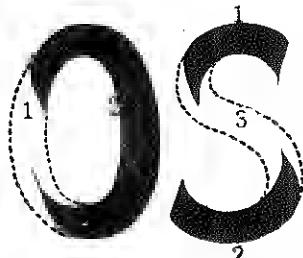
A beginner might measure the letters until he learns the rules and his eyes become accustomed to the different proportions. Professional sign men do this spacing free hand, without having to measure each letter. It is a knack which soon comes to you as practice accustoms you to the work.

Page 118 shows a set of Egyptian capitals large enough so that you can measure the individual letters for study purposes. Besides the five wide letters, the C, G and V are a little wider than normal and they are usually made that way. The arrows on that plate show direction brush strokes are pulled when making 'Single Stroke Egyptians.' Ends of strokes are usually squared up as shown on letter I herewith.



You should make a careful pencil copy of one of the Egyptian alphabets in order to memorize the proper letter shapes.

Before attempting brush lettering you should practice the constructive strokes on old newspaper sheets with a good lettering brush. Do the different strokes over and over quickly and freely. This will help you to develop the quick, confident stroke so necessary in brush lettering. Other good Egyptian alphabets are shown on pages 117 to 120.



A B C D E F
G H I J K L
M N O P Q R S



T U V W X Y Z
abcdefghijklmnopqrstuvwxyz &

1 2 3 4 5 6 7 8 9 0

ALSO SEE
Pages 117-120

BRUSH
EGYPTIAN
or Gothic

Try to keep your letters upright and of 'equal weight.' Make your curved letters 'go round' without flat places or clumsy breaks. The round letters require most practice and when you can make good single stroke letters O and S you have accomplished the hardest part of sign writing.

The Egyptian deserves a lot of study and when you have memorized it you have practically mastered two other styles, the Gas Pipe and Half Block. All straight letters are the same for the three alphabets. Only the eleven letters with rounded elements are changed, as shown at bottom of page 118.

These two 'mechanical styles' are especially good for cutting in on large signs, where it is difficult to get the large letters smooth, graceful and uniform. Cut in work is where you paint a dark background around the letters, instead of painting the letter.

Straight letters, such as HE should be spaced farther apart than open letters A and V or L and T in order to make your spacing look uniform. Try to keep an equal amount of white space between letters, rather than to keep the letters a certain distance apart.

For example the words HEA VY POULTRY seem to split apart. Do it this way -- HEAVY POULTRY. Notice that the spacing is much better when those letters overlap.

Drawing at lower corner of this page shows the wrong way and the right way of spacing letters L and T. The letters A and V should overlap in the same way. As a usual thing it is better to space your letters close together, rather than to scatter them apart. Even ordinary lettering will be improved this way, as shown in bottom line below.



SINGLE STROKE
brush lettering on
pebbled cardboard

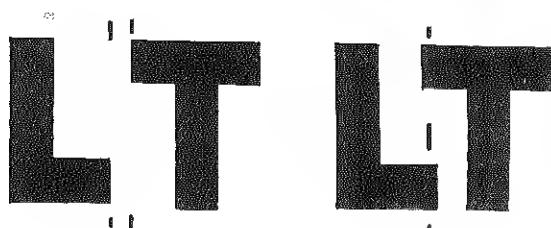


Surfaced on,
CUT IN.



Wrong --- Right

LETTERING
LETTERING



A B C D E F G

H J K L M N O

P R S T U V W

X Y Z a b c d e f

g h i j k l m n o p

q r s t u v w x y z

Thick & Thin

It is important to use a style that is appropriate for the purpose. Don't use a fancy script to advertise such heavy articles as ice and coal and don't use heavy half block letters on the signs for a ladies wear shop. Reverse the two styles to keep them in harmony with the subject. Or Plain Egyptian could easily be used in both cases. Just make the letters heavy for the ice and coal sign and light face for the ladies wear.

Get into the habit of trying to make every sign appropriate for the purpose.

Finished lettering is usually necessary in the display lines, to give your work a finished appearance. But some style of single stroke lettering can be used for most of the body matter. It saves time where there is considerable lettering.

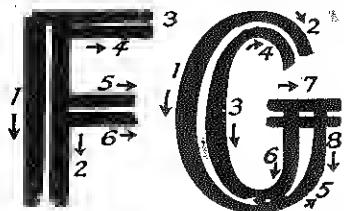
In copying any alphabet draw the letters large enough so that you can work freely. Study the details of each letter and be sure that you get them right as you go along. Don't just make something that faintly resembles the original plate, but strive to make each letter graceful and perfect.

The care, or carelessness, you use in this early work usually determines whether you will be a first class sign writer or just another of the 'third raters.'

If you learn to see the flaws in your own work it will be much better than having some one else point them out to you. Try to improve your work in some way with each and every drawing or sign job that you do.

An important detail of thick and thin lettering, often overlooked by the beginner, is the placing of thick and thin strokes. The horizontal lines and those that 'slant down to the left' are light. (Letter Z is an exception as that slanting line is usually heavy.) The lines which slant down to the right are heavy.

In Roman lettering the round and pointed letters extend slightly beyond the guide lines. This is to keep them from looking smaller than the square letters. In making any thick and thin lettering all thin lines should be of the same thickness and all wide strokes should be of the same weight throughout the line of lettering.



-Brush construction of FINISHED LETTERING Outline first then fill in.



LETTERING

Finished and Single Stroke



-All wrong -

WARN
WARN

-Corrected -



A B C D E F G H I J K
L M N O P Q R S
T U V W X Y Z



Script is one of the important alphabets. Many modern styles are shown in the chapter on Script Lettering and on pages 128 to 130. It is best to choose one practical style and really master it, rather than to mix them all up while you are learning.

Study good lettering and good layouts, wherever you see them and try to see WHY THEY ARE GOOD. All alphabets have their uses, or places where they are appropriate. It is customary to use heavy face letters for large work on walls, bulletins, feature words on sale signs etc. Light face letters are usually best for gold leaf work and for any signs intended to be graceful or dainty.

Good lettering is mostly a matter of practice and CONFIDENCE, or thinking that you can do it instead of worrying about how hard it is. Cultivate the habit of working carefully, especially on your layouts and you will develop the necessary speed as you go along. But if you try to be a fast man right from the first you may find it hard to become an accurate workman.

A lot of book knowledge about lettering will never help you as much as some practical experience in the work. Of course the best way to learn sign painting is to get a job as apprentice or helper in a sign shop. This will be mostly hard work without much chance to do lettering at first. But you will have the advantage of seeing how the professionals go about it.

Usually the journeyman is too busy to instruct, so you will have to practice and do some studying on your own time. But the apprentice jobs are hard to get and these pages are intended to help anyone interested in sign painting, whether he is a full-fledged sign man, an apprentice, a helper, or a beginner trying to master the trade.



Layouts and Why

THE LAYOUT, or arrangement of your lettering is even more important than the style of lettering you use. Any wording can be arranged so that it attracts attention and looks interesting enough to read. But if your layout is too reckless, crowded or mechanical it will kill the effect of your best lettering.

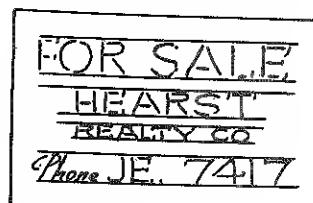
Here are three necessary elements of a good sign: GOOD LAYOUT, good color combination and good lettering. A crowded, scattered or confused arrangement of lettering, or a poor color combination, will weaken a sign even more than imperfect lettering. But these details need give you no worry as they are even easier to master than the three alphabets previously mentioned. You will be given the simple 'secrets' of layout and color combinations here and now.

To the right are some little 'roughs' or thumb nail sketches illustrating a few of the layouts most commonly used in sign painting. We could give you some elaborate drawings, but they wouldn't be as practical for most sign work. These can be adapted for many different wordings. It is wise to draw a line through center of your space, as shown on bottom layout. This makes it easier to balance your copy.

On page 138 are two small layouts of the letter blocks as used for our plate of color combinations. The first is a natural arrangement of the eighteen letters. It is too mechanical -too much squareness. The second layout is better because the circle and othercurved elements add a bit of curvature. Also the slanted blocks at top and bottom, as well as the lightening flashes, help by adding a touch of radiation to make the layout more interesting. The little blocks are more of a problem than a regular sign because all of the letters are of about equal importance and there is no special line that can be made large.

Lower left corner of that same page represents a sign as an amateur might make it. The lettering is all big, a very common weakness of beginners. The layout is too crowded and there is too much 'gingerbread' for the border. Second design is more professional, the two important words Brown and Signs, are featured.

Observe these four simple rules and your layouts will be professional: 1- Leave enough margin, so that sign does



not look crowded. 2-Make the important word, or words, large, bring it out with a BANG ! 3-Keep your design well balanced. 4-Try to do something to make the design especially APPROPRIATE and in harmony with the article or service that your sign is to advertise.

The little sketches along right edge of this page show you what not to do and what you should do with layouts. The first candy sign is lettered in straight type-like lines, all of same size. Second design is a suggested improvement, important part is large, to catch the eye. The two lower sketches show a layout which is out of balance and a suggested improvement.

On the opposite page we have some blank layout ideas. These are simple suggestions that will fit many different wordings. They are especially good for truck door layouts or small board signs. You can change the shapes, proportions or number of lines, to suit your wording. This will make a layout that is more attractive than just straight lines of same size lettering.

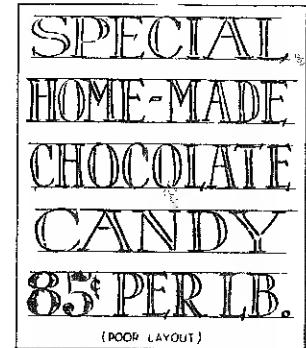
For blank layout #1 lettering on the curved line would be slanted to conform with the curve. For #2, lettering could be upright with first and last letters of display line made taller than others. -See first design on page 143. - #10 is good for script with first name, or initials, in plain, small letters somewhat like the name "John Brown" on P. 138. #12 is good for three words, where first word is longest and last word shortest, such as DELTA IRON CO. Address and phone number could be in small lines at bottom.

On a following page we have a number of layout ideas for our title "Writing Signs For Profit." These illustrate the WHY of layouts. In upper right corner of that plate the wording is shown in big, plain letters. Notice how much more effective it is when made into an artistic layout.

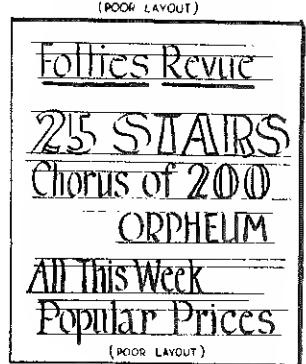
There are many different possible ways to arrange any given lettering into a good layout. In this case "SIGNS" is the important word, so it should be the largest. Script is appropriate because the copy mentions writing.

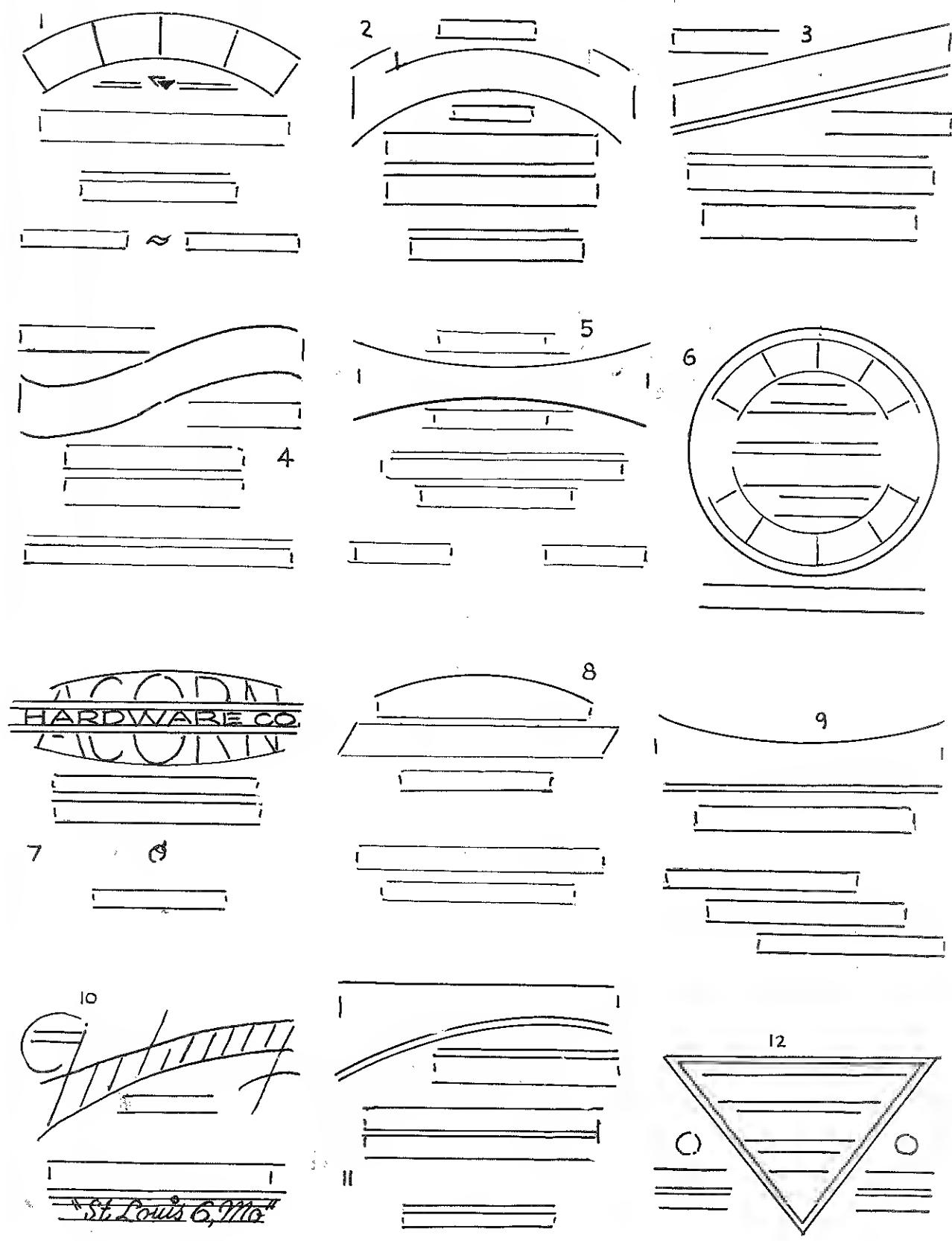
In decorative designing there are three principals that must be taken into consideration. ANGULARITY, CURVATURE and RADIATION. A design will stand more angularity than curvature and more curvature than radiation.

Without angularity the design lacks stability, but too much angularity makes it look stiff and mechanical.



- L A Y O U T S - Right and Wrong





Without curvature the design lacks beauty while too much curvature makes the design look unstable. Without radiation the design lacks life while too much radiation tends to blow the design apart.

Those principals of decorative composition should be applied to sign layouts when possible. Try to get a pleasing combination. Straight lines and square letters will give us all the squareness needed. Most often the problem is to introduce the curvature and a touch of radiation to the layout.

To be effective the wording of a sign should be as good as the lettering. Most of your customers will want too many words, but tactful salesmanship can change that. After eliminating the unnecessary words we can still improve the idea by making a big display of the right words and balance of the copy in small lettering.

Good lettering isn't enough! Try to get one touch of originality in each layout. It may be a line of script, a modified letter style or a fancy capital. But it does need some one thing DIFFERENT to keep it from being 'just another sign.' Sometimes just a few minutes thought will help you to produce a really classy sign job.

Learn to be practical in your work. Keep things as simple as possible and still in keeping with the job on hand. The two alphabets on page 121 are examples to illustrate the point.

Curved Line
LAYOUTS
(See P. 141)

The first is a simple and practical alphabet, made with a Style B Speedball Pen. Such an alphabet, or an equal amount of lettering on a card, can be made in a few minutes. The second is an alphabet of Decorative Initials made many years ago by my old friend, the late John Ohnimus. It would take many hours to copy this, and for practical reading purposes it wouldn't be as good as the plain letters.

In fact it would take longer to make a good copy of one of the fancy initials than it would to make the entire Speedball alphabet. The same thing applies to your sign work. Do it good, but plain.

Fancy letter styles and elaborate decorations are not usually what the customer wants and they only tend to waste your valuable time.

You should memorize and apply the four hints on layouts and three principals of decorative designing on previous page. Learn to make your layouts in light lines. Don't bear down on the pencil, charcoal or chalk. You can make much better layouts with a light touch, and they are easier to erase after your lettering has been completed.





WRITING SIGNS FOR PROFIT

Writing
SIGNS
for Profit

Writing
SIGNS
for Profit

Writing
SIGNS
for Profit

Writing
SIGNS
for Profit

SIGN SNAP SHOTS

It is a good idea to photograph your best signs and good signs that others have made. Such a collection of sign snapshots will be a great help to you both in getting the jobs and in doing the work. You may learn a great deal about layouts by studying this collection of one hundred photos of actual signs. They should suggest layouts for sign jobs that you will have to do.

KRITE HARDWARE - This was a transparency strip across top of the windows. The name and round panels were outlined in aluminum and stripes were done in aluminum. Bottom border had tan colored center. Background is brown and maroon. The round panels have black lettering on pale green ground. Name was in white, which was painted over back of entire sign and stippled. (As explained in chapter on Glass and Window Work.)

FAIRLAWN MARKET - Black outline and red centers for large lettering. Free Delivery in black on light green which was also used in circle and stripe across window. Entire background stippled white.

Esther's FLOWERS - Light green panels, imitation gold lettering with black outline. Flower and leaves in natural colors.

ELLMAN'S MARKET - Red truck, aluminum lettering, white highlight and black shade. Round panels in maroon with aluminum outline. Pictures in cream and brown, some green.

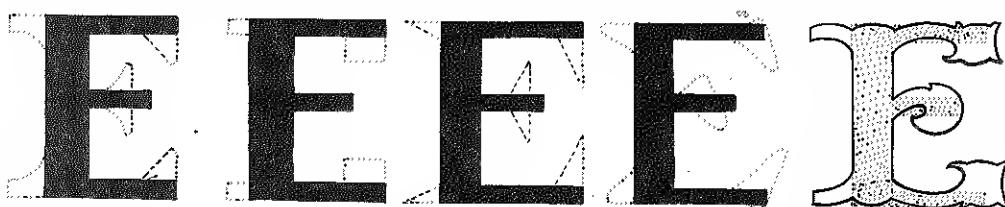
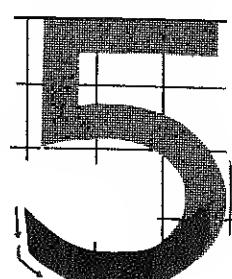
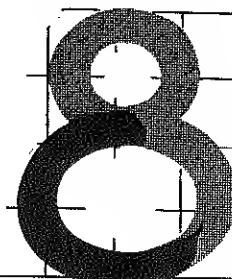
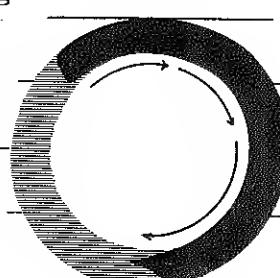
SHOES - Medium green ground (No. 144) white lettering surfaced on. Black shade, light green spots. (Color No. 140)

DRUGS - Dark Green ground (Bulletin color No. 148) aluminum lettering and black shade. Cream color center in Drugs.

You will notice that same style of script lettering was used on both trucks, shown on opposite page, but lettering is modified to suit the jobs. Script looks best when close packed as on the flower truck. But there are times when it must be stretched out a bit to fill the space, as shown on the market truck. A good sign man will automatically condense or extend his lettering to suit the job he is doing.

Thick And Thin Lettering is the basis of many other styles.
Plymouth - Round Full Block - Roman - "Hambone" - Tuscan

Single-stroke LETTER Construction.





Use of Color

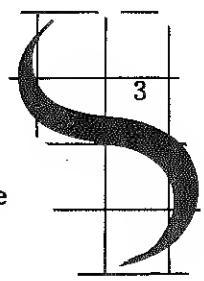
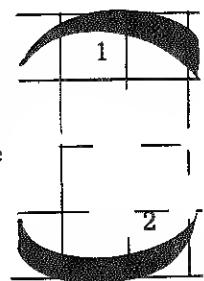
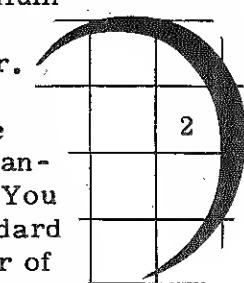
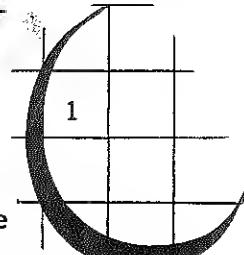
A strong contrast is most important when selecting color combinations for sign work. The samples shown on opposite page are about the best contrasts that you can find for show cards and all kinds of sign work. This color plate was reproduced by lithography and a few of the colors do not match the original plate, due to fact that the lithographer must combine some of the colors to make others. He used a bright yellow, in order to make orange when it was combined with red. Sample # 13. This should be No. 124 medium orange in actual sign work. On the original Skoler Imitation Gold was used, instead of the bright yellow and the effect is much better.

The Maroon grounds, # 4 and 10, should be a little darker. The Bulletin Colors are matched to Outdoor Advertising Association standards and No. 108 maroon or 114 medium brown should be used. You can get a sample card of Bulletin Colors showing the O. O. A. standard numbers, from any dealer in sign supplies or from a manufacturer of bulletin colors. Red backgrounds #11 and 16 on our plate represent No. 104 bulletin red, most popular for sign work. Where the red is to be outlined with black, or used as center for maroon letters, fire red No. 102 is best.

The shade colors, on our samples, may be used for outlines instead and will give an even stronger contrast. The lettering can be used on backgrounds shown, without either shade or outline and still make a good contrasty sign. Aluminum or gold may be substituted for the white and yellow, to make many more good color combinations.

Red and black are best lettering colors on white, or other very light backgrounds. Blue, green and maroon are also used. For lettering on neutral grounds, such as gray, light brown, blue or green, an outlined letter is best. It may be white or other light color outlined with black, red or other dark color. Or it may be a dark letter outlined with white or other very light color.

Study the color plate to see which combinations are best with close shade -#1, 3, 4, 6, 9 and 10 and where relief shade is best -#2, 5, 7, 8 and 12. If red was used on #6 and 9 it should be a relief shade. Strongest contrast should be next to letter when practical. The A # 15 shows a spurred outline. The line is pulled a little beyond the letter to form a spur. Shades should usually fall to the left at a 45 degree angle as shown on these samples. Script lettering looks best when shaded to the right as shown on # 17.



Single stroke formation of thick and thin letters O & S

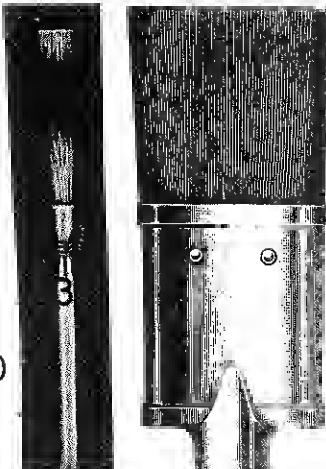


18 SIMPLE COLOR COMBINATIONS



Sign Materials

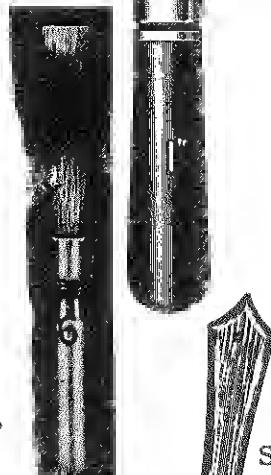
Brushes are the most important tools used by the sign writer. We have listed the necessary materials for show cards, window signs and truck lettering in chapters dealing with those subjects. If a sign man had only four brushes the ones shown at right would probably be his choice. The large one at top is a short handle one inch black ox hair muslin brush. (Sometimes called black sable poster brush.) It has a brass ferrule. The 3/4 inch size is also handy. They can be used for all kinds of large lettering or filling in.



The gray camel hair quills sizes 3, 6 and 10 are most used. They are fitted with wood handles and come in many other sizes. For very large work a Jumbo No. 20 is good.

Do not be confused by the great number of flat lettering brushes listed in the supply catalogs. Some of them are all right, but many of them are of very little use to the average sign man. Buy single brushes, instead of sets, until you find out which kind you can use best.

The two lower illustrations are greatly reduced from actual size. The one marked with letter S is a camel hair water size brush, used to apply size for gold leaf, palladium and silver leaf window signs on inside of glass. Bottom illustration is a gilding tip used for picking up the leaf and laying it on the glass, as explained in the chapter on Gilding.



Top picture on following page shows 1/2 inch and 1 inch white bristle fitches, used for lettering and cutting in on brick walls and other rough surfaces. Those two, combined with four lettering brushes shown above, would enable you to do almost any kind of sign work. Buy the best brushes and always wash them in kerosene, turpentine or paint thinner and grease with lard oil, or other lubricant, as soon as you are through lettering. They will last a long time if well cared for.



Besides the show card colors (mixed with water) there are three kinds of paint used for most lettering. Ready mixed house paints are no good for this purpose. Such paint does not cover well and has a tendency to run. The regular sign paints cover better and stay where you put them, if properly mixed.

A B C D E F G H I
J K L M N O P Q
R S T U V W X
X Y Z a b c d e f
g h i j k l m n o p
q r s t u v w x y z

JAPAN COLORS come in tubes and 1/2 pint cans. Thin with turpentine and a little varnish or quick gold size for binder. Mix only a little at a time, in separate cans as you need it. They are very quick drying and used mostly on inside window signs and work that is to be varnished.

OIL COLORS (In paste form.) Comes in tubes and cans half pint or larger. This makes a smooth lettering color when well mixed with turpentine and quick gold size.

BULLETIN COLORS -A synthetic enamel especially prepared for lettering. Can be used on boards, trucks and outside window signs. No varnish is required. Not good for inside work on glass. Needs no binder or dryer. Use this paint just as it comes from the can. If necessary thin it a very little with mineral spirits or special thinner made for the purpose.

JAPAN GOLD SIZE -also called quick size. This is a high grade Japan Dryer. It is added as a binder for oil and Japan colors. There are several standard makes such as Non Pareil, Hastings, Venice Japan and Florence Japan. Clear Fibroseal can be used.

VARNISH -In the old days quick rubbing varnish was used as a binder because it worked smooth. Spar varnish can also be used. It is the best material for mixing with paste aluminum, thin with turpentine.

Powdered Litharge is a dryer in powder form, obtainable at large paint stores. Can be rubbed over back-up color, or other paint that is slightly tacky, to hasten the drying before applying finish coat. It is poisonous and should not be inhaled.

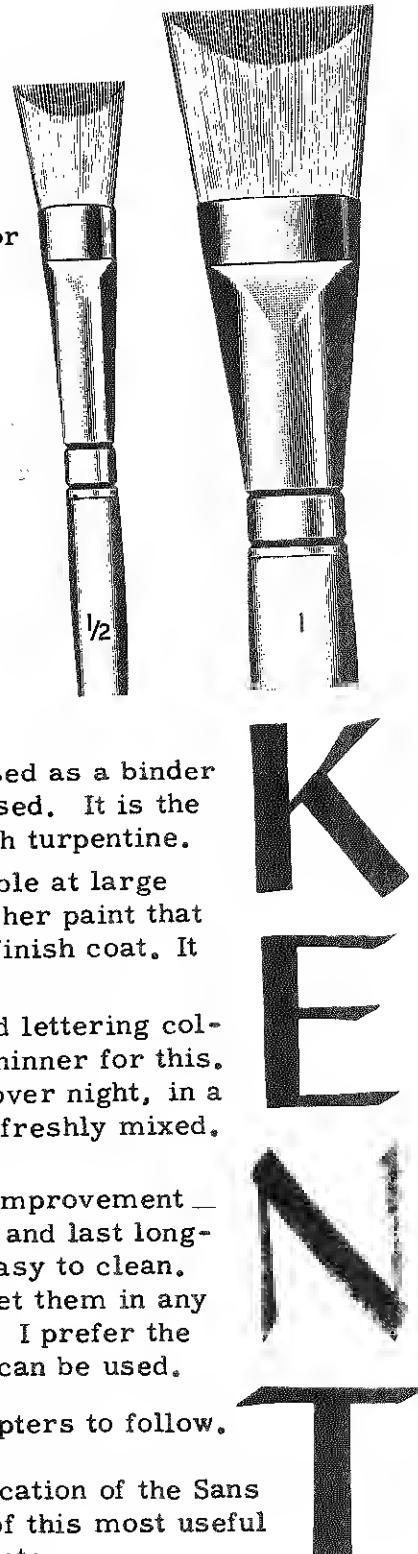
SKOLER Imitation Gold and Triple Coat White are good lettering colors for trucks and board signs. I prefer mineral oil thinner for this. Beat up a little and leave it stand for a few hours, or over night, in a sealed can. It covers much better that way than when freshly mixed.

The round point Speedball Flicker Pens are a great improvement over the old style lettering pens. They do better work and last longer because the ink retainer opens up so that they are easy to clean.

You can get them in any art supply store and they are fine for show card work. I prefer the Waterproof Higgins Black Drawing Ink, but other inks can be used.

There is more about materials and their uses in chapters to follow.

The four sample letters at right are a simple modification of the Sans Serif or Thick and Thin letter style. Other samples of this most useful alphabet are shown on pages 7, 70, 71, 122, 123, 136 etc.



A B C D E F G H I J K
L M N M N O P Q R S
T U V W X Y Z & Z

a b c d e f g h i j k l m
n o p q r s t u v w x y z

ROMAN adapted to show card lettering. Keep brush well loaded with color.

1 2 3 4 5 6 7 8 9 0

A Modern Pen Style

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
G K M N U W & € M 1 2 3 4 5 6 7 8 9 R S

Cards and Banners

Card and paper signs are usually made with show card colors. These come in glass jars, are inexpensive, and may be thinned with water as necessary.

Round, red sable show card brushes are the proper tool to use with showcard, or poster, colors. A set of three brushes, sizes 4, 8 and 12 makes a nice set to begin with.

Buy the best grade and always wash them out carefully, in cold water, after use. Keep them standing hair end up in a glass or vase when not in use. Treat them well and they will last for years. In fact a good red sable may even improve with age.

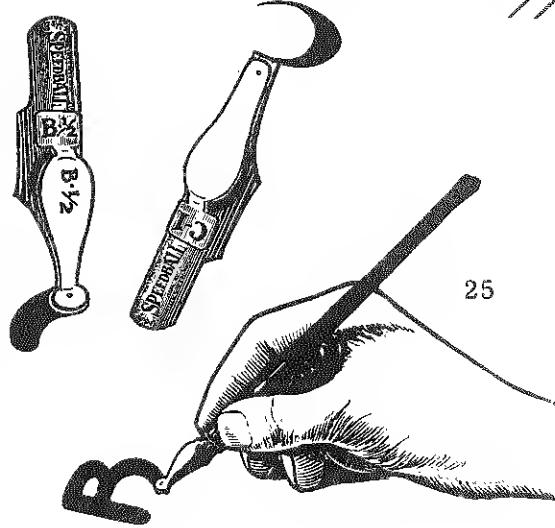
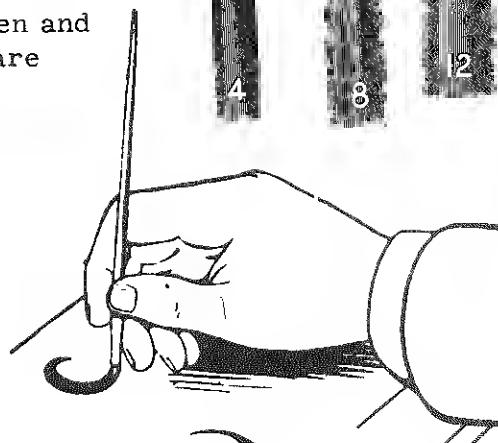
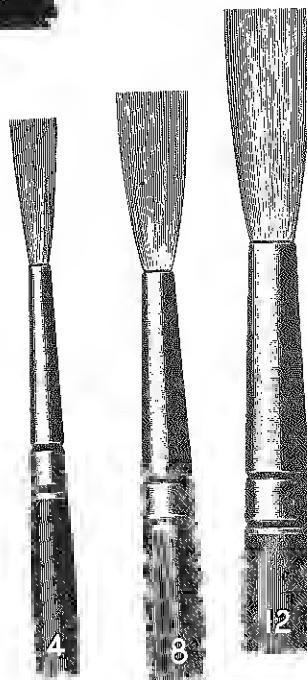
Small lettering may be done with a Speedball pen and black waterproof drawing ink. The pen strokes are pulled in same direction as shown by arrows on pages 118 and 121. The style B pen has a ball point and comes in various sizes. It is easy to use in regular pen holder and it is not necessary to square up ends of the letter strokes.

The Style C Speedball is used for Old English and other styles of text lettering. Hold the pens just as you would a regular writing pen.

The show card brushes are usually held between thumb and first finger down on the metal ferrule and handle should point up, almost at right angle to the surface you are working on.

Hold the brush lightly, just firm enough so that you can ROTATE IT EASILY BETWEEN THUMB AND FINGER as you go around the curves on Egyptian letters.

After dipping your brush in color (black is good for practice) palette, or work it out flat on a piece of glass, card or paper to give it a chisel shape before you try to do the lettering.



ABC Aug. 24.

Beauty Aids

Cold Drinks
SPECIAL RATE
FISHERMEN!

Jami Indio
in Person

Haspel Cords

King George

K

quick
brown fox
jumps over
the lazy
dog

Flash

Leisual

Lighthousekeeping
time by distance

New Materials

The lettering brush may seem clumsy to you at first, but if you will practice with it a little each day it will soon be as convenient to use as a pencil or writing pen. Here is a list of show card material you will need:

3 Jars Showcard Color, black, white and red. 1/2 Pt. size.
4 small jars " yellow, dark blue, green and orange
(You can add more colors if wanted, but these are necessary.)
3 best grade Round Red Sable Show Card Brushes, sizes 4, 8, 12
Set of Style B Speedball Pens, sizes 0 to 6
Small bottle of Higgins Black Waterproof Drawing Ink
Large Drawing Board or home-made show card table
Stencil Knife or Card Cutter (to hold stiff safety razor blade)
Box of Stick Charcoal (best thing for layouts, it erases easily.)
T Square and Triangle
Yardstick, art gum, pencils, thumb tacks, mucilage, glycerin
Roll 36" Poster paper, 12 sheets Show Card Board 28x44"



A large wood compass is also handy. The 18 In. size draws a circle up to 4 Ft. across. If you can afford them a large card cutter and an airbrush outfit will come in handy, but they are not a necessity.

To the right we show constructive brush strokes for Egyptian and thick and thin single stroke alphabets. You should practice them many times larger as these have been greatly reduced for reproduction.

As we progress through this book we shall show suggested modifications for the different alphabets. A good sign man needs only a few letter samples and he can carry the whole alphabet on through, because he knows the characteristics of Egyptian, Roman and Script alphabets. One round and one straight letter will give him the clue.

At top of page 135 is a complete alphabet to match lower case, below. Spurs are made with a single touch of the brush. This sample FGH is based on same style. The heavy elements require two or three strokes of the brush

I-VCOSS
S-S-AVON

S

PGH

abcdefghijklmnopqrstuvwxyz

Card writing and sign writing are two different trades and only about one man in a hundred seems to master them both. Many sign men make cards, but they usually look like signs. Most small shops have to do both kinds of work. In card writing letters are adapted to the show card brush so that the work is faster and less mechanical than sign lettering.

Our plates, on previous and opposite pages, illustrate a modern show card style which I might name 'Headline Half-Script.' It is intended for headings and not for long-winded text matter. This brush style is a cross between script and Gothic. It should be done freely with minimum amount of layout. It can be an upright script -words Fashion and Flash- or more like Gothic for long copy. -See small word Fashions.-

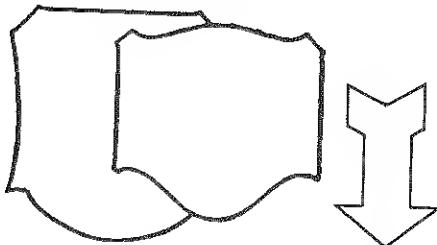
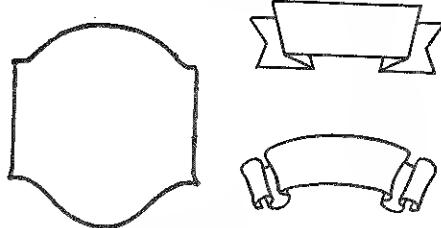
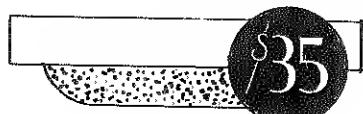
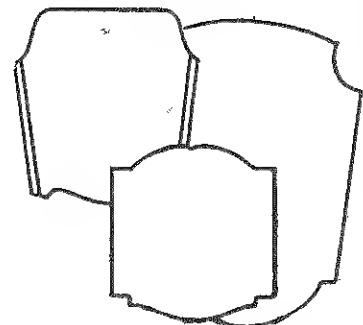
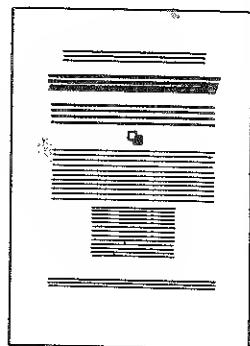
The two plates contain all capitals and lower case letters. White cards were reduced to 1/3 size of originals. Black cards are 1/6 as high as originals. You should make them at least that large for practice. If you can master this style your cards will look like show cards instead of signs. Study the style closely and render the words freely. -Small lettering done with a Speedball.-

Leave Plenty of Margin. If you have long copy, group it tastefully without filling the entire card. Make the important words big and balance of the copy small.

On P. 140 we show a group of cards more on the sign style. The twelve oblong cards were each 7 x 11" and they have been reduced to about 1/7 that size. Magazine pictures may be pasted on, as shown on 'Used Cars' card. -Strive for a free swing rather than for perfection or mechanical letter styles.-

Cards are sometimes made in panel shapes to make them more attractive. It takes a little time so they are worth more. Take a piece of thin paper, proper size to cover the card, fold it in the middle and draw half of panel on one side of center. Then fold the paper and trace other half through, thus your panel will balance. Rub soft pencil, or chalk, on back of paper, lay it down on your card and trace the design for cut-out. Pencil lines will transfer from back of paper to your card.

Most show cards are made in standard sizes, to cut in even numbers from the regular 28x44 inch cards. The big card will make four 14x22, two of the 22x28, eight 11x14 or sixteen 7x11" cards. Anything smaller is usually classed as a price ticket.



Showcard

Alphabets on pages 120, 122 and 134 to 136. Showcard brush figures, top of pages 116 and 131

Mc Gregor Denims
vacation - perfect

Palm Beach

Play Outfits

Nubby Weave

Toy Soldiers
from many lands.....

Very Unus
Free and Easy

E.C. Matthews

A B C D
E F G H I J K
L M N O P Q R
S T U V W
X Y Z

Walking Shorts

Zephyr Zoology

Fenwick Tropicals
35% man-made
Dacron and

Quick Returns
by wire or air

Xmas Wardrobe
shop leisurely here

Young Zebras
on display Sundays!

A B C D E F G
H I J K L M
N O P Q R S T
U V W X Y Z

This SCRIPT
may be made
thick and thin
like these
lower case
letters, or
all of one
weight, like
Caps. above.

a b c d e f g h
i j k l m n o p q
r s t u v w x y z

If you are a beginner it is a good idea to tack an old newspaper to your show card table and practice the letters and basic letter strokes over and over, without guide lines, to gain confidence in your brush work. In making the thick and thin alphabet the brush is NOT ROTATED between thumb and index finger. But it is held in one position and used edgewise for the thin strokes.

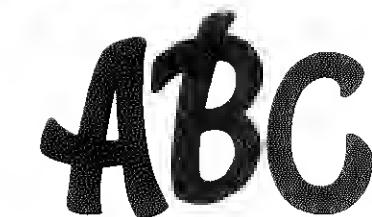
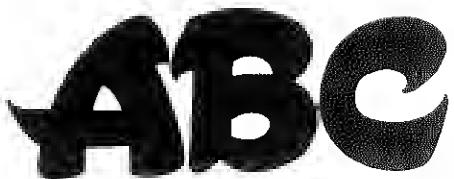
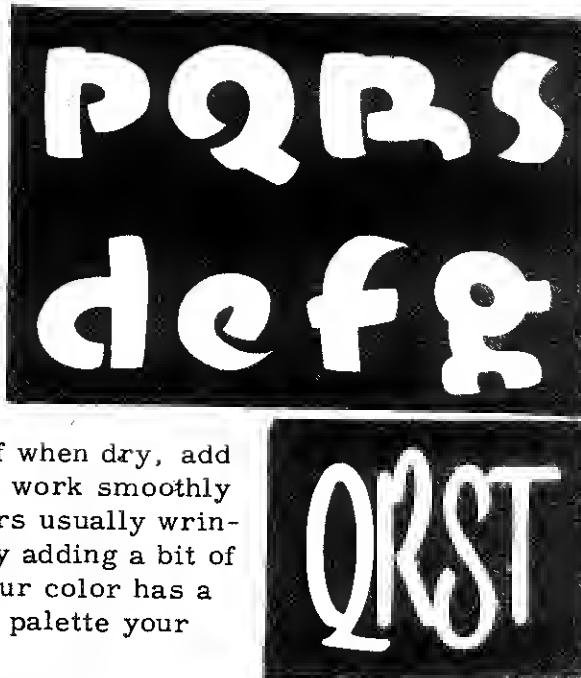
Dip your brush in water and work it out on a piece of card when the color seems too heavy. If color has a tendency to rub off when dry, add a drop of mucilage. If color dries too fast to work smoothly just add a drop of glycerin. Show card colors usually wrinkle any thin paper. That can be remedied by adding a bit of strained honey and water to the color. If your color has a tendency to 'crawl' on a smooth surface just palette your brush on a bar of laundry soap.

On dark cardboard you can use white chalk for the layout. When the lettering is dry remove chalk lines with a soft piece of chamois skin. In any case you should get into the habit of making your layout very light, so that it will erase easily.

Dark cards can be waterproofed with PASTE WAX, such as Simoniz Auto and Furniture wax, by rubbing a soft cloth over the wax and then over the card. Go over it thoroughly, and after it dries a few minutes polish with a clean, dry cloth. This can also be used on white cards but it discolors them a bit. Best thing is to use Japan colors on large paper and cloth signs, or on white cards that are to be exposed to the weather.

Almost any mistake on a paper or card sign can be corrected easily. On paper signs take a razor blade and cut out the mistake. Paste a little larger piece over the hole from back of sign, and re-letter.

On white cards scrape the mistake off carefully with a single edge razor blade and letter again. If necessary you can touch up with white show card color. On dark cards you can usually wash off the letter that is wrong. Do it quickly, but carefully, with a damp wad of cotton, or clean damp cloth. If necessary paint on a panel with new lettering.



Sign Painting or Sign Writing

Some of us painted signs for many years before we learned to write them. There is a vast difference.

In old time SIGN PAINTING many of us seemed to strive for mechanical perfection, with the accent on mechanical. This had a tendency to make the work slow and tedious, as illustrated in the upper \$25 layout at right.

In SIGN WRITING we do the work with an easy swing as shown in the second illustration. This is easier and quicker. Also the design seems catchy, or more attractive.

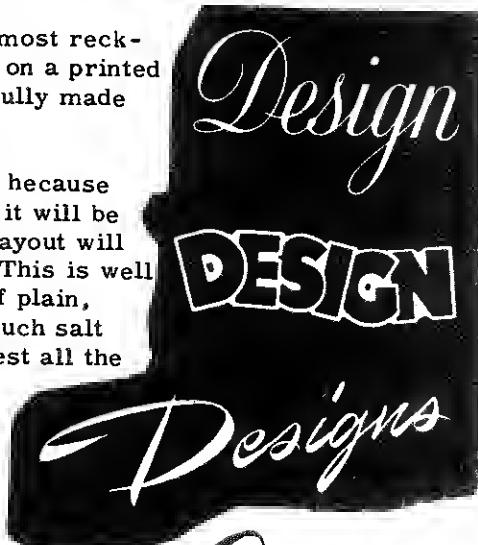
As a further illustration, let us take the word Design. The first one is sample of carefully drawn and carefully finished script, which takes a lot of time. Second DESIGN had to be made tediously over a carefully sketched layout. They are both good, but laborious.

The last two 'Designs' were done freely, the last one almost recklessly, with a brush. Yet these are catchy and when used on a printed page would attract more attention than the previous, carefully made drawings.

But a warning is also required. Do not get the idea that because one line of eccentric lettering makes a sign look good that it will be still better if every line of lettering is freaked up. Your layout will need a touch of the conservative to hold it down to earth. This is well illustrated in many of our sign snapshots. A line or two of plain, legitimate lettering keeps the design in good taste. Too much salt and pepper will spoil your food. If the hand plays its loudest all the time you would soon get tired of their music.

But to resume our subject, sign writing should be just what the name implies. The letters and words should be formed freely and easily, just as you would write with a pen or pencil. You must get acquainted with your tools. One brush may seem best adapted to plain Egyptian while another may be best for thick and thin or script. Two brushes of the same size and make may act entirely different. Try them out.

-Rounded capitals to match alphabet below, shown on page 136.-



Lower case THICK AND THIN modification.

Aa Bb Cc Dd Ee
Ff Gg Hh Ii Jj
Kk Ll Mm Nn

Oo Pp Qq Rr Ss
Tt Uu Vv Ww Xx
Yy Zz & The

a b c d e f g h i
j k l m n o p q r
s t u v w x y z -

Swash Italic
A Modern
Script Style

Script Lettering

The modern trend in signs is toward script. As far back as I can remember there were many sign men who could do good script lettering, but they didn't do it as often as they should have.

There is something especially attractive about a good piece of script lettering. It catches the eye, is easy to read and adds a graceful touch to the finished job. Signs are often too stiff looking even when the lettering is good. A word or two in script adds grace, swing and the necessary curvature to make a good layout. Script can be used on almost anything from show cards to bulletins. See the four bulletin snapshots on page 51.

There are many sign men who can do anything but script, mostly because they haven't tried it. Many are under the mistaken impression that you must be a good penman to learn script lettering. In my files are letters written in longhand by the two best script artists in the country. At least they are best in my estimation. The writing is as bad as my own, perhaps even harder to read.

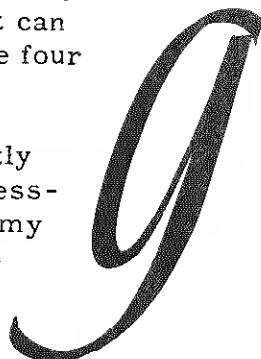
One is the best sign man and the other a commercial artist and designer whose work has appeared in practically every big periodical in the country. It is hardly possible that you can write worse than they do, so that proves that you can also master script if you can do other kinds of lettering.

When I do a script sign some 'sidewalk superintendent' will usually remark, "I'll bet you write a beautiful hand," or words to that effect. Truth is I can hardly read my own writing after it gets cold.

Script is really the easiest alphabet of all, for several reasons: We all learned to write in school and any beginner knows the basic style better than he knows the basic types, such as Roman and Gothic.

You have more chance to modify the letters and express your own personality. The lettering does not usually have to follow an exact line and there are fewer ends to 'square up.' You can work with a free swing, if a letter happens to get half an inch off the line it will still be good, so long as it is graceful.

There are many who look on script as a mystery because most script signs do not follow any certain alphabet. That is, a man



Samples
of Script

Color and Fragrance
Ground the Clock January Sale

Hat Styles for Fall

Sale Personalized
Gifts

The Hasty the New

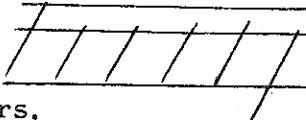
Cruise the Pacific Be

Glamorous Lingerie Happy!

may use one kind of capital S (or any other letter) on one sign and an entirely different looking capital on the next job. That also applies to the lower case, to a lesser degree. Anything goes so long as it is graceful and in harmony with the other lettering.

There are a few simple hints, which can be forgotten after you master one good script style.

If slanted script is used, keep it all at the same slant. That is easily done by making slanted marks along line of your layout before you sketch the letters.



(After you are experienced you can even do some of the script with practically no layout.)

The capitals should usually be the 'fancy' part of your job and lower case modifications should be of a minor nature. See "Color and Fragrance" on opposite page. Also see "Grand Del" on page 54 and "Dillon's" on page 92. -Notice that the letter "D" is as wide as the four lower case letters that follow it.

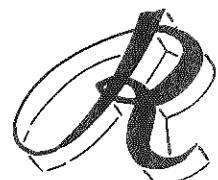
Lower case script usually looks better when close packed and condensed rather than extended and scattered out. See "Young-Bundy" on page 49, also on page 52 the words 'Little Miss' look better than the extended word "Harry's" -the close packed "Hazelwoods" P. 64 is another example.

You often get best results by going to extremes in comparative sizes of Caps. and lower case. The capitals may be four or five times as high as small letters as in "Color and Fragrance" on opposite page. For heavy script the lower case may be two-thirds as high as the capitals. See word "MacGregor" on page 10.

On inside window lettering script will usually look best when it is shaded to the right, as shown in these little sketches. Also see "Dillon's" on page 92. When this is done balance of the lettering should be shaded to same side. This is easy on inside of a window as you are working backward and right hand shade is same as left hand shade would be on an outside sign. It is easier and more convenient to shade outside window signs, or truck lettering, to the left.

Free gift

Special!



A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z E

B C D E F G H
I J K L M N O

quick, brown fox jumps over
the lazy dog abcdefghij
klmnopqrstuvwxyz

A B C D E F G H I J K L
M N O P Q R S T U V
W X Y Z abcdefghijk

Also try working backward on inside of glass, that is make the last letter first. This enables you to get a better swing to the lettering.

Script looks good when set at a slant, or 'running uphill,' where the wording will permit. See the "Advertiser Press" page 17, "McBride" on page 51, "Grand Del" on page 54, "Hazelwoods" on page 64 and word "finest" on page 74.

Study the many other layouts throughout this book. They will tell you more about script lettering than can be put into words.

Personally I use some script on about three-fourths of the signs I paint and no customer ever complains or says that he would have preferred 'all plain letters.'

There are times when script would be out of place and in that case we should use other, more appropriate, letter styles. Don't use too much script. It lacks the good square stability of the plainer styles.

In laying out script signs with charcoal or chalk try to get that free and easy swing, avoid cramped and awkward letters.

About the easiest and quickest way to master script is to tack some old newspapers on your board and paint the letters and words freehand, any size, any style, without layout or guide lines. This will help you to get the free and easy swing which is such an important part of good lettering.

Copy words from the sign snapshots, or other sources. You can do the same word over many times, trying to improve it as you go along.

Work freely and easily, without a layout, but be critical in looking for places to improve your efforts.

You will be amazed at the improvement you have made after a few hours of such practice.

Script practice gets you into the habit of WRITING signs, instead of painting them, as explained in the

Modern

New 1954
fabulous
Free
The
Gifts

Featuring
Make Traveling a Picnic

A B C D E F G H I J
K L M N O P Q R S T
U V W X Y Z a b c d e f g
h i j k l m n o p q r s t u v w x y z

A B C D E F G
H I J K L M
N O P Q R S T
U V W X Y Z a b c
d e f g h i j k l m n o p q r s t u v w x y z

BRUSH
SCRIPT

previous chapter. Anyone can learn script if he will really study the subject and get some freehand practice.

Over twenty-five years ago I knew a young sign painter who was always trying to use script on his signs. I will say that he made about the worst script ever seen. Then he woke up to that fact and started to study and practice one good script style. In a very few months he was doing some of the best script lettering in town.

The change was almost miraculous and it all came about when he started to study and practice, instead of just trying to use a style that he knew nothing about.

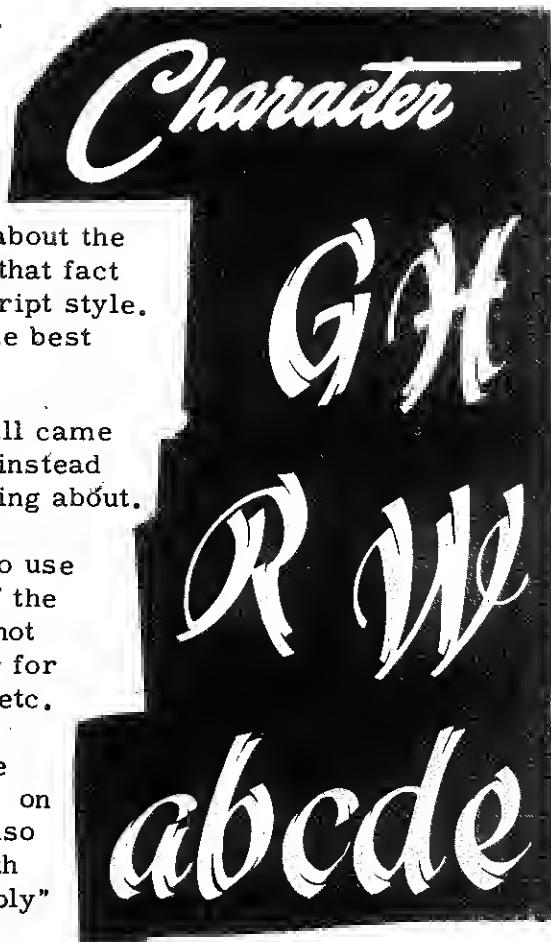
If your script isn't good enough, at first, to use on feature lines why use it for minor parts of the layout, such as word "We" on "Shoes" snapshot page 17, 'for all' on Gift Shop sign page 49 or for small words, such as -the, and, Co., Phone etc.

Script can be used for part of a display line with good results as "DUMONT Cartage Co." on page 64 or "Cash LOANS" on page 142. It also combines well when light script is tied up with heavy lettering as shown in "SCHAEFER supply" or "Kaufman Furs" on that same page.

As suggestions for modified letter styles you will find five or ten different samples of each of the most used script capitals included in our sign snapshots. You can select ones that suit your style best. Script can be mixed to some extent, where you cannot do that with other styles. Simply maintain the size, weight and proper slant throughout the line and adapt the letters you like.

For heavy lower case script see pages 42 and 128. The weight of face can be modified to suit your purpose. Once you have mastered a good script style you can change and improve on it as you go along. But make a careful study of this lettering until you really understand it. I do not pose as an authority on the subject, there are many men who can do it better, but too many sign books have neglected the subject altogether.

If you will combine these hints, snapshots and other illustrations with some diligent study and practice, you can soon master this important branch of Modern Sign Writing.



Mod

M

Bo

for

АВСДЕІГ
ІІІДІКІЛМН
ОРФІРІ
УВВХХҮҮ

аbcdеfghi
jklmnohjg
rstuvwxyz

Glass and Window Lettering

The information in other parts of this book, especially the chapter on Truck Signs, will also apply to window lettering. -Use the same camel hair lettering brushes.

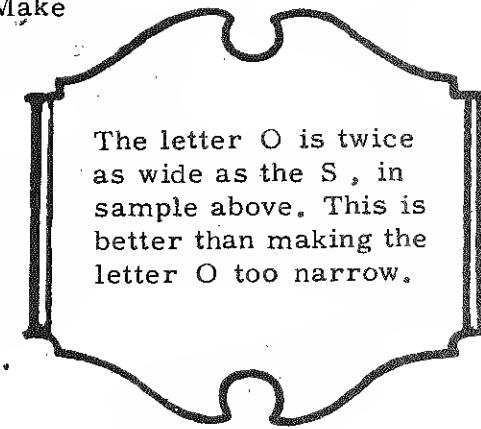
It is easy, even for a beginner, to make lettering fit in the desired space. Just count the letters in a line as you move your thumb along the yard stick, an inch for each letter. If you have 17 letters and spaces between words your thumb will end up at 17 on the yard-stick. If your lettering space is 60 inches long that will give you an average letter width of 3 1/2 inches. Make the narrow letters about 2 3/4 inches wide and the wide letters about 4 1/4 inches. (See diagram at top of page 3) These measurements include the space between letters, which encourages close spacing. The beginner usually spaces letters too far apart. -Letters could be anywhere from 2 to 7 inches tall, depending on space you have. -

As you become experienced the spacing can usually be done freehand, without measurements. Practice that method from the first on show cards.

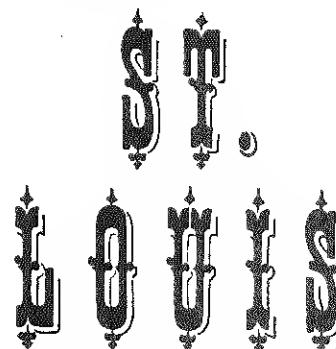
We do not need many materials besides the things listed for show cards and truck lettering. Following are the necessary items to add for window lettering:

1/2 Pt. each Super Bulletin Red, Med. Chrome Green, Blue, Lamp Black and Drop Black in Japan
(Quick drying, need to be protected by varnish.)
1/2 Pt each, Med. Ch. Green, M.Ch. Yellow in oil. (You have black and red, truck outfit.)
Qt. Linseed oil, Qt. Clear Lacquer
5 Lbs. White Lead ground in oil
Pkg. Aluminum radiator bronze dry, Vinegar,
Ammonia, Bon Ami, Razor Blades & Holder
3 In. Rubberset Pure Bristle Paint Brush
60 yard rolls 1/4 and 3/4 In. Masking Tape
1 Pt. Window Spar Varnish
Pale Gold Striping, or Lining Bronze
Paint Roller, or Stippler

OS



LATE



MASTER

Lower lines represent lettering styles of the 'gay nineties.'

A B C D E F G H I J K L M

N O P Q R S T U V W X

Y Z a b c d e f g h i j k l m

n o p q r s t u v w x y z

1 2 3 4 5 6 7 8 9 0

POSTER
STYLES

A B C D E F G

H I J K L M N

O P Q R S T

U V W X Y Z

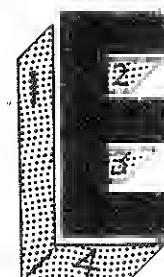
Here are some small illustrations showing one reason why lettering is usually shaded to the left. E is the most used letter in the alphabet. It takes four strokes to shade that letter to the left, or eight strokes to shade it to the right. Shades should fall at 45 degree angle. Beginners often carry their shades too far around the letters as illustrated by lower shaded period. Script looks best shaded to the right, and numerals usually do too, especially on inside street numbers. Some numbers look awkward shaded to the left, as shown below. The cast shade, or tip shade shown on word DALLAS is a very quick way of shading letters. This is because the shade strokes are brought to a point instead of having to be squared up.

Most outside window signs are painted in aluminum, outlined or shaded with black, red, blue or green. You can use either bulletin enamels or oil colors on outside work, but the enamels are not so durable for inside work, especially if the window sweats. The old way of painting an aluminum sign was to thin a little chrome yellow oil color with a few drops of turpentine, then add Japan gold size, varnish or Clear Fibroseal. Do the lettering with this yellow paint, and when it dries down 'tacky' rub on coarse aluminum bronze with a powder puff.

For small Egyptian or Roman lettering you can pull brush strokes right across chalk line and square them up to newly snapped line with a new single edge razor blade. Then outline or shade with oil colors to suit. This old method does produce a more durable sign than the aluminum paste on either windows or trucks. In hot weather a few drops of linseed oil should be added to the yellow size to make it dry slower. Any oil color may be used in the size but,, but chrome yellow seems to last longest. Use C.H. quills same as for truck signs. If you use paste aluminum on outside window signs mix it up as described at bottom of page 61. (Clean glass with Bon Ami first.)

Most inside window signs, excepting gold or silver leaf, are painted in aluminum, gold bronze or as a transparency. If you are lettering on inside of glass and not using a pounce pattern, it is a good idea to rub vinegar on outside of the window so that your chalk will mark easily. Keep the chalk sharp in order to sketch an accurate layout.

Here is an aluminum formula that produces signs almost equal to silverleaf when used on inside of glass. Use Dick Blick Superfine Silverplus paste. Place a small lump in a clean can and mix it with lacquer thinner to a heavy paste. Then add a little clear lacquer for binder. Do your lettering with this, adding a few drops of thinner and clear lacquer as you go along, to keep the paint working smoothly. Use a clean gray camel's hair quill and wash it in lacquer thinner before



Correct



Incorrect



Right & wrong shade for Numerals



A B C D E F G H I J K
L M N O P Q R S T U
V W X Y Z - &

LIGHT FACE
ROUND FULL BLOCK
FOR BRUSH OR PEN

a b c d e f g h i j k
l m n o p q r s t u
A B C V W X Y Z
N O P Q R S T U V W



CONVEXED - ROUND FULL BLOCK. Can be used in two tones of gold; aluminum and white or other colors to suit

and after use. Lacquer aluminum dries almost instantly. The 1/2 inch transparent tape is fine for this lettering. (P. 62) After letters are painted and tape pulled off, back it up (paint over back of lettering) and shade with Drop Black in Japan, well beaten up with Clear Fibroseal or varnish. Add turpentine sparingly when needed. You can use Lamp Black in Japan but it is not as black as the drop black. A double shade of black and red looks very rich on this inside aluminum. When back up and shade is dry, varnish the job with Valspar, Window spar or other good varnish.

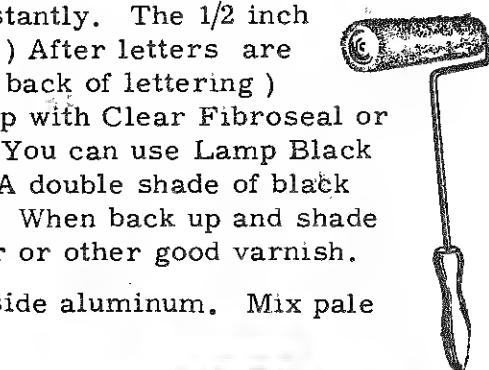
You can paint imitation gold signs, same as inside aluminum. Mix pale lining bronze with lacquer thinner and clear lacquer. A slower and smoother mixture is made by mixing the bronze with Hastings Quick Gold Size, add a few drops of Clear Fibroseal and Bulletin Spar varnish. Thin with turpentine as necessary.

Transparency signs are usually cut in with Japan Black on inside of window. If sign is along top of window, a bottom stripe may be made by rubbing a piece of scotch tape down on glass, between chalk lines to keep it straight. Then paint black stripe below that and fill in black background above. Pull off the tape and fill stripe with lacquer aluminum, gold or Japan color to suit.

When dry paint over back of entire sign with big bristle brush and some white lead, broken up with very little turps and mixed with a liberal amount of linseed oil. Immediately go over the white lead coat with paint roller to stipple the paint and take out all brush marks. Varnish lower edge of sign. Wash the roller with gasoline and then with kerosene and roll it up in paper to lay away for future jobs.

There are many different ways of making a curved line of lettering on a sign. See pages 14 and 141 as well as our sign snapshots. Don't overdo on the curves, most signs can be arranged better on straight lines. When curves are used one curved line on a sign is plenty, balance of the layout should be in straight lines. Too much curvature or radiation makes the reader dizzy.

For colored transparencies the letter is first outlined with black or gold, then background is stippled on with oil color. When dry, back up everything with white lead in oil, then stipple it. Only the edge of sign needs to be varnished.



Young-Bundy
MOTORS, Inc.

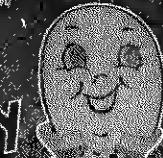
Small Gold Leaf Window

Vickie's
GIFTS for all

GIFT
SHOPPE
OCCASIONS

HUMPTY DUMPTY

St. Baer & Feller



Acousticon

of Southern Illinois

Geo.
Blanquet
WATCHMAKER
•• JEWELER

WINDOW
- SIGNS -

Riedels
CAFETERIA

H. M.
Brooks
REAL ESTATE

SNAPSHOTS (See preceding page.) Young-Bundy - Small window sign in gold, black shade, red stripe under name.

Major-Ette -Gold bronze outline, golden yellow centers, black and red shade. Orange center in Beauty Studio with black and green shade. Picture in red, flesh tones etc.

Vicki's (double window.) Outside aluminum job, orange center in name, red center in Gift Shoppe. Black shade and light green spots. -You can still see chalk line for the shade. -

Acousticon -Inside sign, pale gold on quick size. Prussian blue and light blue for outline and shade. Globe detailed dark blue and XX gold laid on quick size.

HUMPTY DUMPTY -Small sign on lunch room window. Palladium leaf outlines. Red center in script. Large letters with red, green, orange and blue centers. Black shade. Egg in natural color with details in red and blue.

Blanquart -Outside aluminum sign, blue shade. Black background on inside of glass. -Black should be varnished. -

CAFETERIA -Inside sign. Black outline, pale gold letter on quick size, red shade. -Should be backed up with fat oil. -

Brooks Agency -Black and light green outline, red letters. Real Estate in black with white shade. Border, brown and tan with black outline. Inside of ribbon end in red tones. Shadow at end was from guy wire above. -Matching ribbon at right of the door.

MARTIN'S -Large bulletin (Opposite page.) Kitten in white, gray and green. Maroon panel, white lettering. Script in red.

McBride -Cream ground, name and bottom line in maroon. Stripes and number in red. Real Estate dark green, brown border.

Barber -Aluminum Let. red outline. Blue ground on inside.

Bulldog Bulletin -White ground, picture in black and gray, big lettering red and maroon. Panels, light green, dark green Let.

Harry's -Bronze and black outline, cream letters, Good Food in bronze with double shade of black and red.

Girl Bulletin -A red head in natural colors. Black, white & green Let.

LOCHMANN -Aluminum on inside of glass, black shade, red ground and spots. Ribbon ends in different tones of green.

CHILI -Repaint of old sign shown at bottom of page 72. Same colors, without white center in letters. -Even same iron pipe in front of sign.

Horse Power Bulletin -Blue and white cloud effect in background. The horses are in different tones of brown and tan. Script in red. Maroon panel with white and light green lettering.

You will notice that most of the letter styles used on these signs are simple modifications of Thick and Thin, Script and Egyptian.







SIGN SNAPSHOTs

It has always been difficult to show good sign layouts in small black and white drawings, made for reproduction. A photograph not only shows the style and proportion of the letters, but also the 'swing' which is so hard to get into a small drawing.

There are some drawbacks to photographs also. The picture often has to be taken at an angle, which exaggerates the perspective and keeps the lettering from looking uniform. We also have reflections to contend with in the window signs. A camera will not distinguish the colors perfectly, so we often lose some of the best features of a sign job.

The LITTLE MISS DRESS SHOP was painted in aluminum on inside of the glass. Name, MARIE PARKS had aluminum and black outline, with red centers in the letters. Panel at top was black with street number and bottom border line in aluminum. Words DRESS SHOP had double shade of black and light green. Balance of the lettering was backed up and shaded with Japan black and entire job varnished.

TED HAMMER'S was an inside sign with bright aluminum outline and dead centers in aluminum leaf on varnish. The outlines and shade were in black and red. 'Air Conditioned' and 'Television' was in single stroke aluminum letters on outside of the glass.

LIBERTY SANDWICH SHOP -Aluminum on outside of glass. Pale green center in letters. (Which doesn't show on photo.) Black shade and color spots in bright red.

TAILOR SHOP -Aluminum letter on inside of glass. All double shaded with heavy black shade next to letter; followed by narrow red shade on top line and narrow green shade on bottom line.

BAKERY -Also burnish outline and dead center. All outlined with black, including variegated leaf scroll in center.

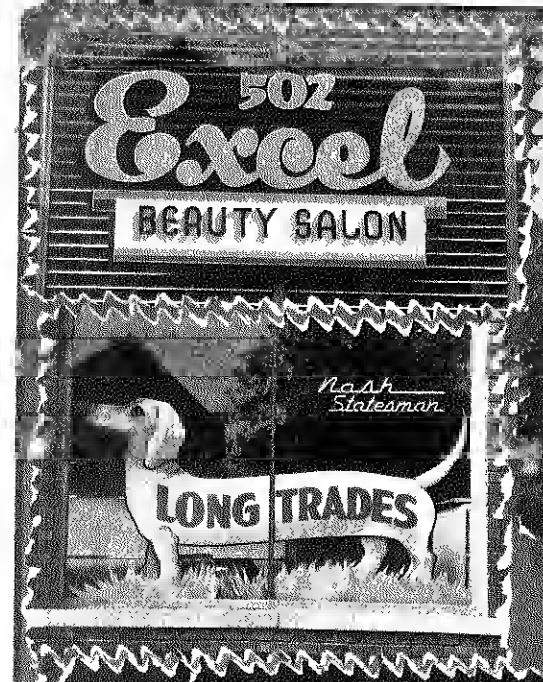
BARBER SHOP -Letterred in aluminum, centers in red and wide outline of blue around the letters.

PHOTOGRAPHS -Aluminum on inside of glass. Backed up and shaded with Japan black and then varnished.

PRINTER'S SIGN -Aluminum on outside, with red center and black outline on name. Small lettering shaded in green.

SILVER TAVERN -Outside aluminum sign. Red centers in two top lines. Black shade. Underline and decorations in light green. (Mixture of Lt. chrome yellow and green.)





The ROYAL Co.

WHOLESALERS •• DISTRIBUTORS

G.F. JACKSON CO.
HOME Furnishings

BUDGET
ACCOUNTS
HOTELS

DOWNTOWN BUFFET

**CENTRAL TRADES
and
BUILDING TRADES COUNCIL**

I.B.E.W. LOCAL NO 303
B.W.W.C. LOCAL NO 332
BOILER MAKERS LOCAL NO 353

TEAMSTERS and
CHAUFFERS
Local No 1720

IRON WORKERS
LOCAL NO 352
PLASTERS & CEMENT FINISHERS
LOCAL NO 90
PLUMBERS
LOCAL NO 360

Meyer
HURWITZ
JEWELRY CO.

EXCEL Beauty Salon -An inside window sign, outlined with gold bronze and shaded with black. Word Excel is in pale green. 502 and border of panel in orange, with a red stripe below that. Panel is white, words BEAUTY SALON in black with light orange shade.

GRAND DEL - Gold bronze and black outline, light green letters. Red letters for word TAVERN and same outlines as above. WINES & LIQUORS plain gold bronze lettering with black shade. All on inside of window, and varnished.

LONG TRADES -This long dog stretched across two windows. Picture outlined with Japan black and lettering in Japan red, on inside of glass. Modeling in light sienna, stippled on to give appearance of roundness. Entire dog stippled with white lead and linseed oil. Grass brushed on in different tones of green. Trees and building behind dog are glass reflections from across the street. Nash sign was neon tubes.

The ROYAL Co. -Outline in aluminum paint, variegated leaf centers in word ROYAL. Large lettering all in orange with black shade. Small lettering in aluminum with black shade. (All on inside of window, variegated leaf was laid on quick size after outlines were on and before the orange letters were stippled on.)

NATIONALLY ADVERTISED BRANDS -On outside of black window. Aluminum lettering, white center in script capitals and red center in lower case script. Words HOME OF and BRANDS shaded in blue. Color spots in red.

G. F. JACKSON CO. -An inside transparency, stretched across top of two windows. Name in black, with red centers. Other lettering plain black. Border design outlined with aluminum, filled in with orange and red. White lead stippled on back of entire panel. Edge varnished.

ST. LOUIS CAFETERIA -Outside aluminum lettering with red and green centers painted on. Small lettering plain aluminum with black shade.

DOWNTOWN BUFFET -Outside aluminum lettering with white centers (which do not show in photo) red outline.

CENTRAL Trades -Gold leaf lettering and stripe, black background. White panels with black lettering, bottom.

HURWITZ JEWELRY -Black strip, outside at bottom of show windows. Gold lettering on quick size, red shade. Aluminum border design, centered with red and green.

Script



Truck Signs

This has been the fastest growing branch of commercial sign work. The number of trucks on our streets and highways has been increasing every year and the owners are becoming more conscious of the great advertising value of truck signs.

Back in 1920 I was lettering trucks for an auto painting company in New York city. Everything was done in gold or aluminum leaf and Japan colors. Then the entire job was varnished by the finisher, an expert varnish hand. New trucks that were already varnished were lettered and then pencil varnished. That is, the lettering only was varnished.

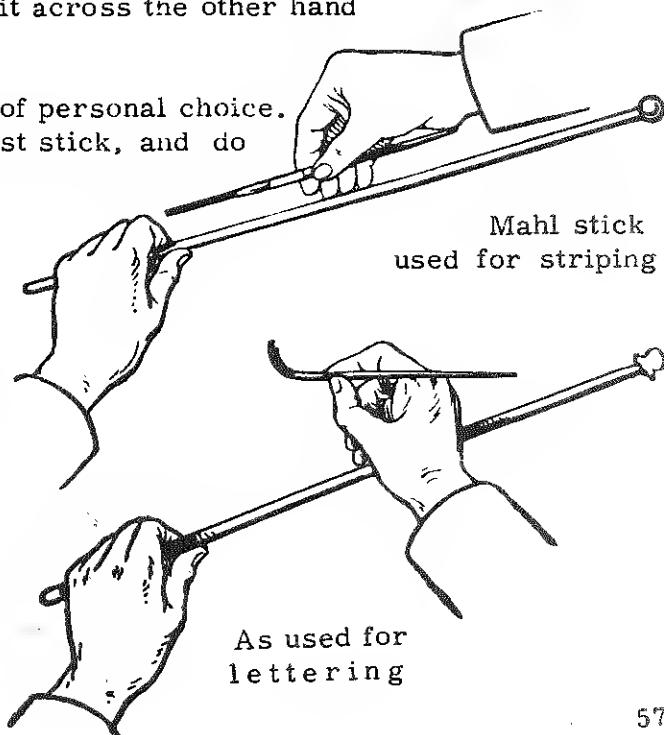
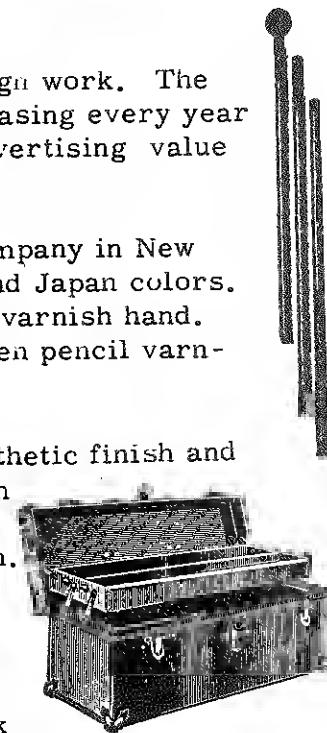
It is much simpler now. The trucks have a lacquer or synthetic finish and most lettering is done with synthetic bulletin colors, aluminum paint or oil colors -only the gold leaf jobs are still varnished. The synthetic enamels dry glossy and durable without varnish.

What has already been said about layouts and color combinations naturally applies to truck lettering. The show card writer works with his hand resting on the cardboard, but for truck lettering, window signs etc. we either use a mahl stick or steady the lettering hand by resting it across the other hand while working.

The method used is mostly a matter of personal choice. Some men can work faster without a rest stick, and do very good lettering too.

But for outlining, small detail work and backing up small gold leaf lettering the mahl stick is a help. A jointed wood stick is best because you can carry it in your sign kit. The metal rest sticks are cold in winter, hot in summer, and almost impossible to repair if you happen to step on one and break a joint.

On following page is a list of equipment and materials needed for truck lettering.



**A B C D E
F G H I J K
L M N O P
Q R S T U
V W X Y Z**

**A B C D E F G H
J K L N O P Q R S
T U V W M X Y Z**

THICK AND THIN ROUND FULL BLOCK and BIG TOP

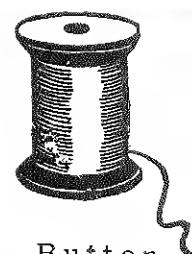
One each #2, 4, 6, 8, 10, 12, 16 and 20 Gray Camel's hair quills, graduated lengths
 (For all kinds of lettering on trucks etc.)
 One each #1, 2 and 3 Camelhair outliners
 One dozen assorted handles for quills
 One each Red Sable Highliners #2 and 3
 One 3/4 In. flat Black Sable poster brush
 (Short handle.)
 One Qt. each White, #40 Red, #7 Blue and #12 Green good synthetic bulletin enamel
 1/2 pint each Lamp Black and Bulletin Red
 paste colors, Ground In Oil
 One can each Aluminum Paste and Skoler
 Imitation Gold
 1 Qt. Spar Varnish & 1 Qt. Clear Fibroseal
 1 Qt. Lacquer Thinner, 1 Qt. Rubbing compound
 Turpentine, chalk, chalk line, talcum powder
 and clean rags
 Sign Kit with trays for brushes etc.
 Jointed Mahl Stick
 Pounce Wheel (Pattern or Tracing Wheel)
 Beugler Stripper, with two wheel heads
 Large roll (2592 inches) Transparent 1/2 In.
 Scotch Cellophane Tape



The sign kit, mahl stick, tracing wheel and Beugler Stripper are a permanent investment and should last for years. Heavy thread is better than ordinary chalk line. Most of the present day thread has a waxlike finish that will not take chalk. To remedy that just take a little show card color on your thumb and finger and pull the thread through it to give the line a good coat of water color. As soon as it is dry you have a perfect chalk line for regular use.

Camel's hair quills, sometimes called lettering pencils, are the favorite tool for sign writing. There are two different kinds, brown camel's hair which is very soft and usually best of the two while new. But it will not last long in such materials as Japan colors, aluminum paint and the synthetic enamels. (Do not use C.H. pencils in water colors.) The gray camel's hair usually has a longer life and is used by most sign men.

The little C.H. outliners should be 1 1/4" length. The small, long haired red sable 'Highliners' are very good for outlining with heavy colors. Also fine



Button
and carpet
Thread



A B C D E F G
H I J K L M N
O P Q R S T U
V W X Y Z &

a b c d e f g h i j k
l m n o p q r s t u

60 V W X Y Z

SINGLE STROKE
TUSCAN

for painting white highlights or centers on aluminum letters. -See heavy Egyptian 'Caps' P. 135 for examples.- Short handled black sable poster brushes are very good for large lettering on cloth and many other surfaces, also good for filling in, after you have outlined big lettering with a camel's hair pencil. Sables may last for years.

After using any of these brushes wash them out clean with turpentine or kerosene and grease them with Vasaline or lard oil. Wash this out well with turpentine or gasoline when you want to use the brush again.

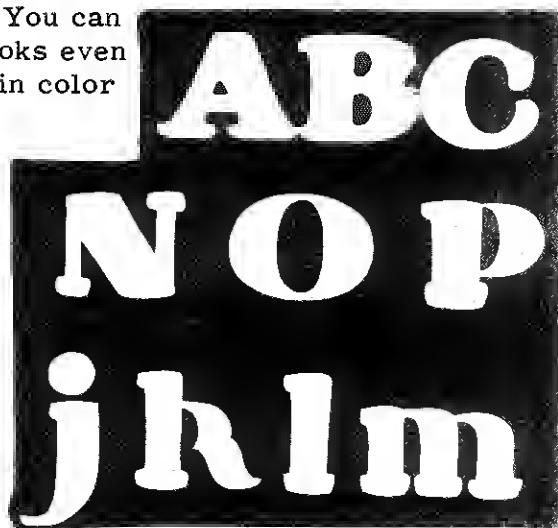
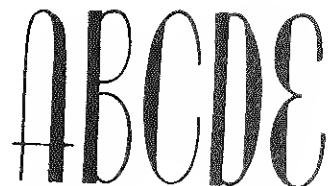
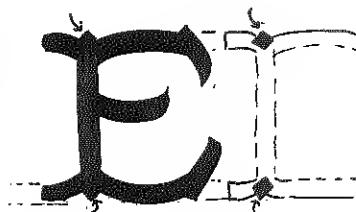
The colors should be kept tightly sealed at all times. It is best to keep the cans standing wrong side up to be sure no air gets to the paint. Pour some of the bulletin color out into a little can or small glass jar to use it, and keep this tightly sealed too between jobs.

The synthetic colors can be thinned a little with turpentine when necessary, but a regular synthetic thinner such as S-W Exolvant is better. Dick Blick has a 'Strokemaster Slick' that works well with bulletin colors.

The oil colors work easier than synthetic enamels for outlining. Mix just a little at a time. Beat it up well with turpentine and Clear Fibroseal, which serves as a dryer, same as Japan gold size. Palette your brush in turpentine, or turps and oil, and work out on cardboard.

Skoler Imitation Gold comes ready for use. You can add a drop of Chrome yellow medium and it looks even better. Mix Skoler Im. Gold with white bulletin color for cream colored lettering.

For aluminum paint mix up a very little paste aluminum with a few drops of turps. Beat it up well to a heavy paste. Then add some spar varnish and beat it up again. Now pour in more turpentine, some spar varnish and a few drops of linseed oil and beat it up again to thin lettering consistency. Leave oil out if you want paint to dry fast. This is better than any ready mixed aluminum.



You can use the 1/2 in. transparent Scotch Tape along top and bottom of small lines to square up ends of lettering easily. (This doesn't work on soft paint because it pulls off the background color.) Just pull your letter stroke right over the tape and after lettering is done pull off the tape to square up the letters. This is a good stunt sometimes, but don't depend on it too much because it makes your work look too stiff.

Scotch Tape was used to make the ribbon and decorative stripes on F. W. Strecker truck panels, as shown on bottom of P. 143. I charged thirty dollars per truck for this design on large red panels in aluminum paint with black outline around the name. Words' Transfer Co.' was in black on the aluminum ribbon. Using a pounce pattern the job took about five hours. The reproduction is from very small drawing and doesn't do justice to the signs.

A pounce wheel and Beugler Striper is pictured herewith. Stripper is good for striping trucks and pleasure cars, making straight borders on signs and panels and putting a decorative stripe through letters, as shown on center lines, right margin of P. 61. It is perfect for straight lines, but hard to control on particular curves. Not good for outlining letters. The synthetic bulletin colors are perfect for use in the stripper, just as they come from the can. Keep the stripper standing in a small can of turpentine, along with the extra wheel. It is easy to clean with a rag before using.

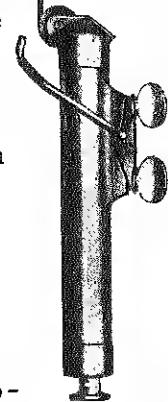
Before lettering a new truck wash the panels or doors with gasoline and rub off clean with a dry rag to remove all wax. You can make a pounce pattern exact size of space on a piece of poster paper, or brown wrapping paper. Sketch layout roughly with chalk or charcoal and then correct with a soft lead pencil. Now go over the lines with your pounce wheel to perforate the paper. Do this on a piece of soft wall board, or lay a thin piece of old blanket on your show card table and trace the pattern over that. Turn paper over and rub back lightly with sandpaper to open pounce holes.

Fasten the paper pounce pattern to proper place on the truck with tape and go over it with a pounce bag filled with talcum powder. On white background use powdered charcoal. -Empty tobacco sacks make dandy little pounce bags. - After the surface has been pounced and paper pattern removed the truck is ready to letter with aluminum paint, imitation gold or color to suit. When your colors get lumpy strain them through a piece of old rayon or nylon stocking.

When no special design is used you can make layouts directly on both sides of truck. Use a yard stick to measure ends of lines so they will be even and straight. Rub some chalk on your chalk line and snap all top and bottom lines of lettering, also bottom line of shade if you are going to shade any of the lettering. Some men lay out truck lettering with chalk but the eraser on back end of a lead pencil is much better. Try it.



Use of
Scotch
Tape for
Lettering



A B C D E F G H I J K L M
N Ø P Ø R S T U V W X Y Z

Q R S T 5 6 7 8 9 0

A B C D E F G H I
J K L M N O P Q R
S T U V W X Y Z &
A B C D E F G H I J
K L M N O P Q R S T



Make large spurs on light face Romans and small spurs on heavy lettering. -As shown.

Eastern Motor Express -Red lettering on old white truck.

DUMONT Cartage -Golden yellow lettering, black outline on red truck. 'Modern Block' style combines well with script.

MOTOR FREIGHT -This sign was on long aluminum trailer. Red lettering, black hi-lite, white shade. Photo was taken at an angle, to avoid reflections on the bright aluminum. This caused the lettering to look smaller at left end, away from the camera. Same company has many red tractors and trailers lettered in white with black shade.

RAYMOND Cleaners -Aluminum letter, black shade and green color spots, on maroon truck. -Customers sometimes want BIG lettering, to fill entire panel. They look better with more margin, but the sign painter must please the customer rather than the art critics.

EDERLE'S MARKET -Truck doors with golden yellow lettering and red outline, on green background.

HAZELWOOD'S Bakery -Gold leaf lettering, cream high light, black shade on blue truck. Variegated leaf color spots.

VETERANS LINOLEUM -Aluminum letter, white high light, black shade. Orange color spots, picture in full color.

ACCESSORIES -White letter, black shade on green truck.

MOLLA -Aluminum lettering with white centers, black shade and green decorative stripes on red truck doors.

Geo. L. Williams -Cream lettering and red stars on blue panel of stake body truck.

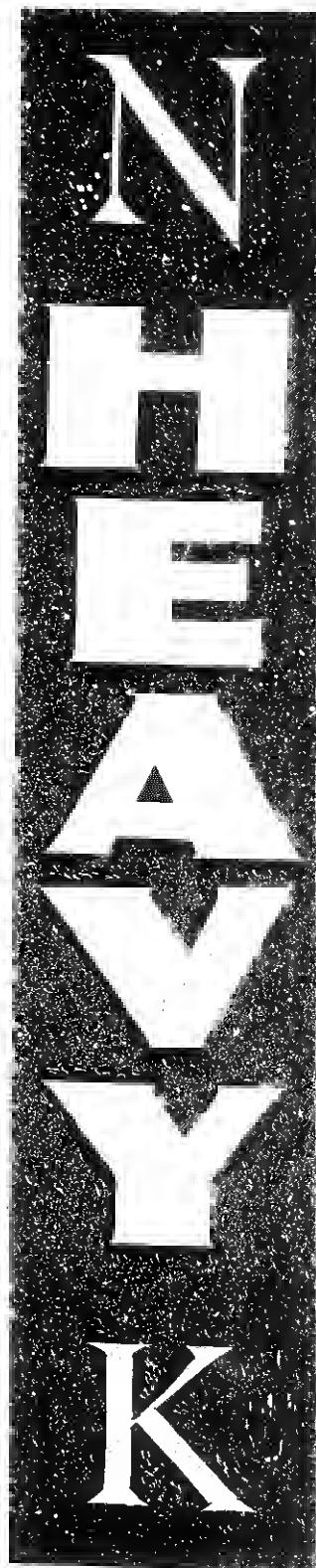
MOORE'S GRILLS -White lettering on brown station wagon.

PLUMBER -Script is not at its best in a curved line, but it can be done. Yellow lettering, red outline, on a black truck.

GEM CLEANING -Aluminum lettering, red and pale green centers on a dark green truck. Color spots in orange, blue, etc. with pale green stripes. ('Dolled up like a Christmas tree' to attract attention.)

You can have printing cuts made from your own designs,
at very reasonable prices.

Modern
SIGNS
and TRUCK LETTERING



A B C D E F G H I J
K L M N O P Q R S T
U V W X Y Z &
1 2 3 4 5 6 7 8 9

HALF-BLOCK and FULL-BLOCK for "cutting in."

A B C D E F G H I J
K L M N O P Q R S T
U V W X Y Z &
1 2 3 4 5 6 7 8 9

Railroad
BLOCK

Boards and Bulletins

Small signs made of metal, veneer, Masonite or lumber are usually referred to as boards. You can use the gray camel's hair pencils for small boards, but some painters prefer black sable or ox hair brushes. White bristle brushes are the proper tools for lettering on brick walls and bulletins. They are stiff so that you can use enough pressure to make a smooth, steady stroke freehand, without using a rest stick. You should have 1/2 and 3/4 inch white bristle fitches (oval shape,) 1 and 1 1/2" white bristle cutters (flat) to start out. These brushes should be used edgewise, rather than flat, for cutting in on brick walls or any large signs. The set of four brushes would cost about \$5 at present.

You will need some large bristle brushes, as shown at right, for coating signs and filling in big backgrounds after the lettering has been cut in. With proper care these brushes will last for years. Wrap the brushes in heavy paper and keep them standing in a bucket of water when not in use. If you dip back end of brush handle in color they were used in last, it is easy to select proper brush without unwrapping them. Lettering brushes should be washed in kerosene, greased with lard oil, Vasaline or Neatsfoot oil and laid away between jobs.

Galvanized iron should be 'pickled' with vinegar, or some other preparation, before it is painted. Just rub all over face of the metal with a rag well saturated with vinegar and after it is dry rub off any loose powder or bloom. Unless galvanized iron is given some such treatment the paint is very apt to peel off. Aluminum sheets are sometimes used and they need to be treated. There is a special preparation called 'Alumiprep' for the purpose. In painting lumber or plywood be sure the lumber is dry first, to prevent paint from peeling.

Before painting a board or wall be sure just what lettering is to be on the sign, and decide just what space each line is to fill, and just how the lettering is to be arranged to give the best effect. Different men often make different layouts. The principal point is to make that part of the sign which is most important in large letters, leave plenty of margin and keep the sign well balanced.

On big walls you can count the bricks, instead of measuring in inches, to decide just how wide to make your letters. Usually your lines of lettering can follow the brick courses and save marking the top and bottom lines.



Wall signs usually have cut in lettering. The wall is given a prime coat of white lead mixed very thin with gasoline and linseed oil (or gloss oil on repaints,) about two parts 'gas' to one part 'oil.' Then the letters are "spotted on" or painted roughly with white or other light color, then they are cut in with the dark color and background is filled in.



When you outline lettering on windows, trucks and boards use the mahl stick to make bottom and top lines first.

Otherwise you may get the letters out of line as shown below.



When your lead primer is perfectly dry you can paint over it with prepared Block Out White which dries quickly, or with the regular Bulletin White which dries slower but with more gloss and durability. (Or use both over the lead primer for a good three coat job of white.) For the colors you may use either the synthetic bulletin enamel or colors ground in oil. Never paint brick walls with colors ground in Japan. In the old days boards were lettered in Japan colors and then varnished but the modern bulletin colors give a good gloss and don't catch so much dust in drying.

Always use your large white brush for white or very light colors only. Black, red or dark colors cannot be removed from a brush so thoroughly that it will not discolor white paint. A bulletin man doesn't dip his brush in the paint and drag it across edge of the bucket, but he taps the brush inside of the bucket to get rid of any overcharge of color. Avoid working up too close to your lettering. Stand back where you can see what you are doing and get a command of your work. Also avoid standing to one side, but stand squarely facing the sign while working.



Nothing is more important to the sign writer than the quality and condition of his materials. It pays to use the very best brushes and paints and to keep them in the best possible working condition. Always keep your paint well mixed so that it flows freely from the brush. You can't pull a smooth stroke with paint that is full of lumps. By spending a few minutes mixing and straining your colors you can avoid a lot of trouble and discouragement. Take pride in your tools and your work. Keep your eyes open to learn one new thing each day.

To repaint a board or wall sign with same copy, first give it a very thin



BULLETIN ROMAN, for a fast cut-in job.

A B C D E F G
H I J K L M N
O P Q R S T.
U V W X Y Z

A B C D E F G H J K
L M N O P Q R S T
U V W X Y Z W X Y
A B E F S I 2 3 4 5 6 7 8 9

Modern "GAS-PIPE" Alphabet -for cut-in work.

prime coat, as previously described. Now go over outlines of the old lettering with an indelible pencil before giving sign the next coat of white, or other light color. The pencil lines will 'bleed' through the new paint so that you can follow the layout easily. The indelible, or copying pencil, can also be used for new cut in signs. First lay out with chalk over the prime coat. Then correct the layout carefully with indelible pencil, which will bleed right through the final coat of white lead. (Some copying pencils will not bleed through certain makes of bulletin white.) Make layout on top of paint or use pounce.

When the background has dried too glossy it sometimes happens that the lettering color will 'crawl.' This can usually be overcome by rubbing over the space with a damp chamois or gasoline rag. This is most apt to happen in cold weather and if the troublesome area is small you may be able to overcome it by simply blowing your breath on the spot. Another method for extreme cases is to palette your brush on a drop of lacquer thinner or put a few drops in the paint.

It is a good idea to prime out a few full sheets of metal and Masonite, as well as some large boards, and keep them around the shop. A slow drying prime coat makes the most durable sign, providing it is perfectly dry before you give it the finishing coats. With a supply of unframed 'boards' primed and ready to cut up you can save a lot of time. On a brick wall the primer dries fast, but metal and board signs should be primed with linseed oil paint and it dries much slower than on a brick wall.

For large wall signs you can mix your own black. Buy 1 Lb. packages of dry lamp black at paint store and mix up the desired amount to a thin paste with linseed oil. Leave it stand over night and mix in a little more linseed oil and a little Clear Fibroseal before use. This is cheaper and more durable than the ready mixed bulletin blacks.

You can make designs exactly alike on two boards without a pounce pattern. Make your layout on one sign with chalk or charcoal, lay a sheet of newspaper over the layout and tape it down. Rub hard over paper with a wad of cloth, pull paper off and fasten to second sign. Rub hard again with cloth wad, this transfers a dim layout to second space. This idea can also be used on windows and truck signs.



A B C D E
F G H I J K
L M N O P
Q R S T U
V W X Y Z
1 2 3 4 5 6 7 8 9
a b c d e f g h i j k l m n
o p q r s t u v w x y z

THICK AND THIN

Expert BODY and
FENDER WORK
AUTO PAINTING

EASY TERMS
its your old
EXCHANGE STORE
NO INTEREST
ON CARRYING CHARGE

WATCHES JEWELRY
REPAIRING
RINGS MADE TO FIT
Ted's JEWELRY
STORE
ENGRAVING
JEWELRY
HAIRPIECES
EXPERT

BOARD, METAL
and Cloth Signs.

WESTMACHER
HOUSEHOLD STORAGE HOUSE
UNCLAIMED FURNITURE
FOR SALE
CASH CREDIT

PARTS
FOR ALL CARS
MOTORS
REBUILT
EXCHANGED

Hastings
STEEL VENT
PISTON RINGS

MONUMENTS
• BASTEL •
ART MEMORIAL CO.

107 Harry's PAWN SHOP 107
Oldest and Largest Pawn Shop in the City

1000 Marcelline
SUITES A to Z
New SAMPLE SUITS

Blackburn MOTOR CO.

Harry's COMPANY

Better SHOES
for LESS Money

Harry's
PAWN SHOP
Oldest and Largest Pawn Shop in the City

RICKY Hollywood INC.

The Made
CHILI

Pies & Pastry
Best COFFEE
IN TOWN

9

BODY and Fender sign; cream letters, maroon ground, red border. Old neon signs can often be used for different copy. The tubes can be removed and holes corked up before repainting.

Harry's PAWN SHOP -Large sign across store front. Maroon ground, cream letters.

1,000 SUITS -Framed oilcloth sign about 4x12 Ft. Lettering in maroon, black and red, decoration pale green.

HIRSCHFELD -Cloth banner about 3x15 Ft. "H" in red, white and blue with black outline. Script lettering in maroon with red centers. EXCHANGE STORE, maroon with open centers. Pale green stripe around panels, and small lettering in dark green. Outside border gray.

Blackburn MOTOR CO. -Old board, yellow ground with black lettering. Red center in "M" (Shadow from neon sign above.)

HURWITZ -Large metal sign across front, cream ground (Skoler Im. gold and white.) Dark brown lettering with tan (or pale brown) shade. Neon clock in center. End panels dark green, pictures of ring and wrist watch in gold leaf. (Bar across left end is brace to fire escape.)

Ted's JEWELRY STORE -Large sign across front. Red ground, cream letters. Panels white with black cast shade & lettering.

Better SHOES -Med. Chrome green ground, white lettering and close shade in black. Spots and exclamation, pale green.

MESTMACHER -This big warehouse sign has been gone so long that I have forgotten the colors. But I think it was a white background. Fancy "M" in orange with black outline and decorative scroll in different tones of green. Large letter black with red inset. Small lettering black and blue. Cash or Credit cut in with maroon. Orange or red border stripe.

PAWN SHOP -Same wording and color combination as one at top, made to fit sign of entirely different proportions.

Hastings PISTON RINGS -Wall sign over 30 Ft. long. White ground, light green border. Lettering in red and black. Lettering on motor was white, cut in with black. Picture in red, yellow and black. -Notice different ways of making script H. -

RICKI -White ground, palms in green, foreground and top stripes in orange. RICKI in bamboo effect with brown, yellow and orange, black shade. Hollywood in red. 311 white with black outline. -Large sign with reflectors at bottom. -

MONUMENTS -White letters, convexed with gray. Cut in with black background, dark gray border. Large metal. -

CHILI -On outside of glass. Green ground, aluminum Let. White centers, black shade, light green spots. Line under Chili was iron pipe to protect window..

Script

A B C D

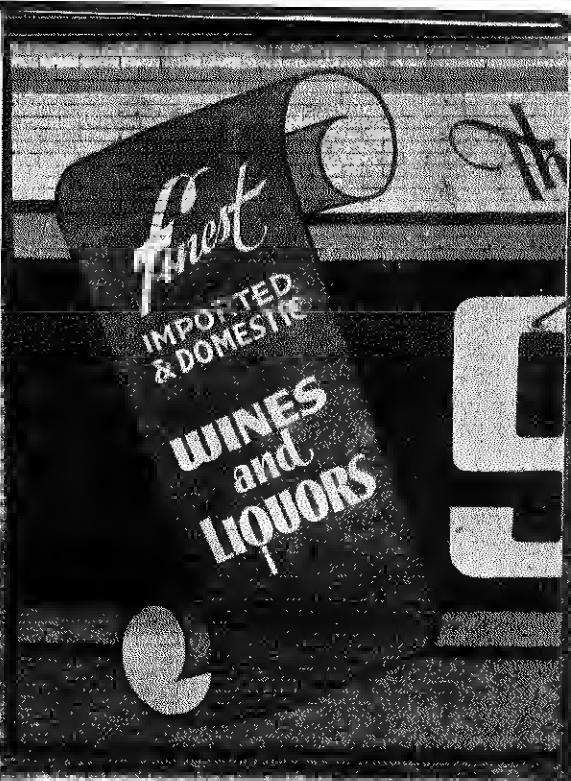
Special

A B

8 / R

E

R



WALL SIGNS



SMALL BULLETIN above
Outside Window Below.

ADAM HATS

WORLD'S LARGEST
SELLER OF

MENS HATS

WHERE YOU GET
MORE
For Your Money

JOE MILLER
ROOFING & MATERIAL CO.
• All Kinds of Mill Work •

11



TREESH - Wall sign. Cream ground, white border, large letters red with black outline. Small lettering black. NEON in white, with red line in center, on blue panel. Border around oval in orange and pale green.

RIBBON SCROLL - One end of large liquor store wall. -- Top stripes in orange and cream with small lettering in black. Bottom stripes orange and green. Red ribbon outlined with black. White lettering. Inside ends of ribbon in yellow and orange. Main line of lettering on sign was white cut in with black ground. (Only part of one figure shows.)

TOWN HALL - Small bulletin. Black background, large lettering white. Small lettering yellow and pale green. Picture in colors, mostly red and green. White frame.

JOE MILLER - White lettering on dark red wall. Black outline and shade on name, green underline. A good, plain layout, all grouped together and well balanced. The long extender on letter F improves the layout and gets away from type effect. (Many of these signs were old and weather stained before they were photographed.)

ADAM HATS - On outside of blacked out window. Aluminum lettering, blue close shade on top line. Red, green and white centers in larger lettering. Decorative ornament in orange and pale green.

ARAGON wall. - White background, display word in maroon with light red centers, and pale green poster outline. (which hardly shows on photo.) Hat picture in different tones of burnt sienna. Circle in green with orange out line and white lettering. Other lettering black. Pale green border and orange outline around the big white panel.



(Address here in type.) -- A cut is better than type for a sign painter's business card. This is a sample of what I once used. Girl picture was drawn with a small Speedball.



There are a number of boards and bulletins of all kinds among our sign snapshots. Some of these are done in modified letter styles, but it is better for a beginner to use about three standard alphabets until they are mastered. Then you can make modifications too. Plain Egyptian, Thick and thin and a good readable script are best for all around sign work.

You can get some good ideas from the sign layouts and use your regular style of lettering. For cutting in on big walls the mechanical styles, such as 'Gas Pipe.' Half Block or the Thick and Thin Full Block, are very practical as the letters can be measured and marked out along a yard stick or straight edge.

The last style mentioned was often called Railroad Block, because the extended style could be used for lettering railroad coaches. Lettering four or five inches high was sometimes stretched out so that name of the railroad covered full length of the car.

It is sometimes necessary to stretch a company name across a big building and the 'Railroad Block' is very good for the purpose. You can figure out your letter sizes and spacing before the job is started.

Along with the snapshots we give the color combinations used and any of them are better than experimenting. I have seen fellows paint a board dark brown and then letter it in dark blue. Such a bad color combination spoils a sign, no matter how good the lettering is.

This little sketch illustrates how the lettering can be spaced on a wall by counting bricks. The space is 20 bricks wide, largest letters average 2 bricks wide and the smallest letters average one brick wide. Of course we make such letters as M and W a bit wider and cut down on width of such letters as E and L.

Straight lines follow the brick courses so that it is not necessary to snap the top and bottom lines, excepting on the slanted word HARDWARE. Such a wall would be cut in with black, leaving the letters in white or other light color.

Counting the bricks enables you to get the small lettering, Wholesale and retail, in middle of the sign. This style is good for the beginner on his first wall work. It is not intended for the professional 'wall dog' who is able to lay out and cut in any style of lettering and make it fit a wall of almost any size or shape.

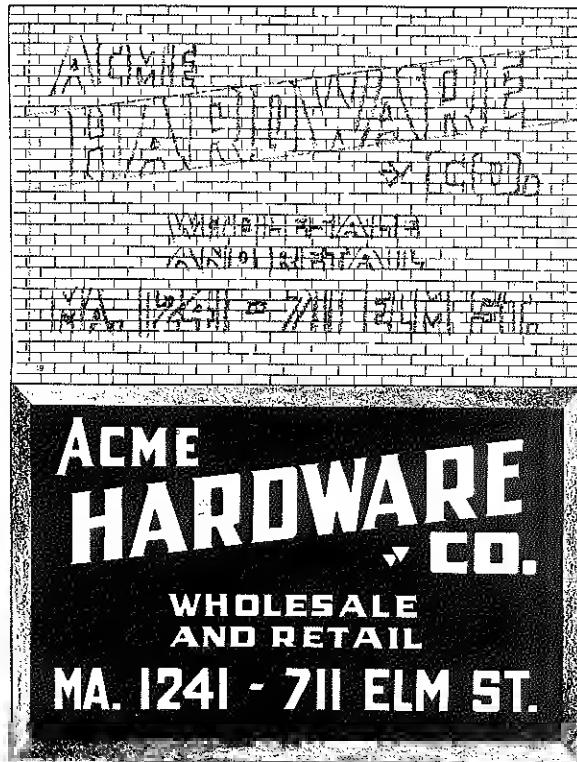
The convexed effect is made by painting the entire border a light green and then shading the corners off with dark green.

A B C D

Simple modifications of Round Full Block Alphabet, shown on page 58.

A B C D

A B C D



A B C D E F G H I
J K L M N O P Q R
S T U V W X Y Z.
A B C D E F G
H I J K L M N
O P Q R S T U
V W X Y Z &



BARBECUE Bulletin -Brown ground, cream ribbon with white outline, black lettering. Red and orange stripes inside of ribbon ends. Pig picture in bright flesh colors shaded with umber. Stone pit and flames in natural colors. The word 'BARBECUE' white lettering cut in with red background. This double face bulletin stood under a tree and shadows caused the striped appearance in photo.

FREE PARKING -One end of a large wall sign. White cut in with red background. Maroon cast shade for the panel. Background for the main sign was in white, with light green border.

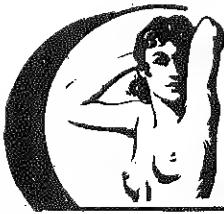
CHICK INN -Small white bulletin with red and black lettering. Red panel, gray shadow and white lettering on panel.

New Drover's ENGLISH INN - a small bulletin. White letter cut in with red for STOP AT. Words NEW DROVER'S and FINE in red on cream ground. ENGLISH INN cut in with dark brown, with orange stripe at top and bottom of this center panel. Words ENTERTAINMENT and MIXED DRINKS in dark brown. Other lettering, at top and bottom in black. Border, or frame, in white. Small color spots in green.

CARSON'S CREDIT CLOTHING. -Section of a small board sign, about 20 inches wide. Black ground, aluminum lettering. Decorations and center of 111 in light green. Red center in 'CARSON'S CREDIT.' White stripe in Clothing Co.

BLACKBURN Bulletin --Maroon curtain with cream letters. Blue stripe in two tones below curtain. Star in red, with orange poster outline. Cream center panel, with black lettering on both sides of star. Lincoln and Mercury in white letters with black shade and outline, on maroon ground. Bulletin frame in white.





Pictorials



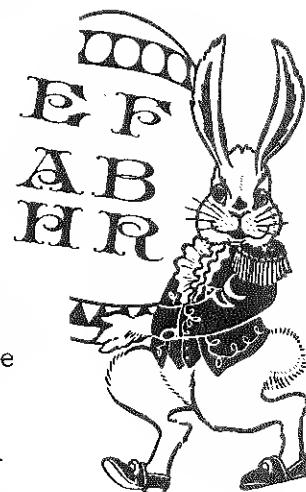
Although lettering is a semi-mechanical trade the average sign man has considerable art ability. Pictorial work is a profitable outlet for this talent. Too many of us have a tendency to discourage the customer who wants a picture. This is well and good when the patron expects you to paint a little masterpiece on a two dollar show card. But there are many opportunities for us to encourage the idea of an illustrated sign. There are times when the customer would gladly pay twenty (and sometimes a hundred) dollars for just the right picture painted on his truck, window or wall signs. This is the customer to be encouraged.

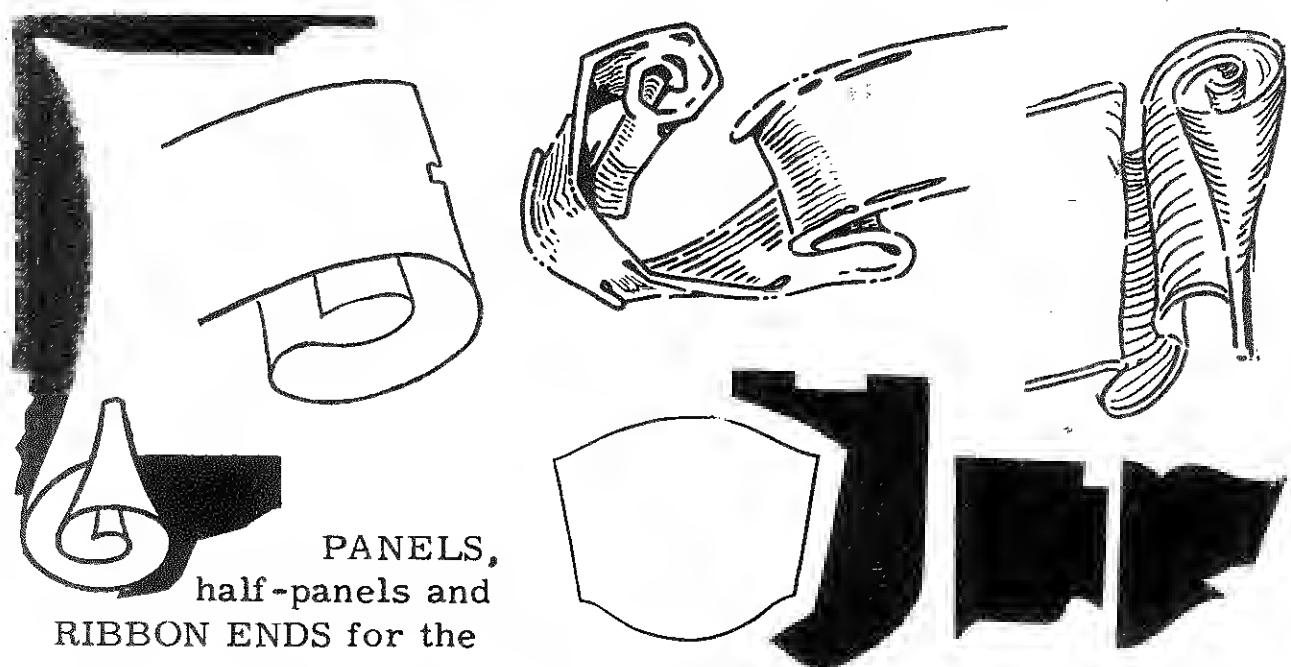
The old saying that one picture tells more than a thousand words can be profitably demonstrated by the sign man. Usually we can get a picture to work from, or one to adapt for the purpose, and no great amount of originality is required.

If you do not have a sign projector for enlarging pictures the old time squared method is still very good. (Explained on P. 113 and 145) The stock pictures most used on signs are shown on last pages of this book. It is also a good idea to collect all the good scraps you can, from newspapers and magazines. File them away for use in the future. Such a collection is known as a "morgue."

Special brushes are not required for most pictorial work. On cards the illustrations can be made in poster style with show card colors and regular red sable brushes. Quick cartoons can be outlined with a small Speedball pen and waterproof ink then colored with transparent water colors.

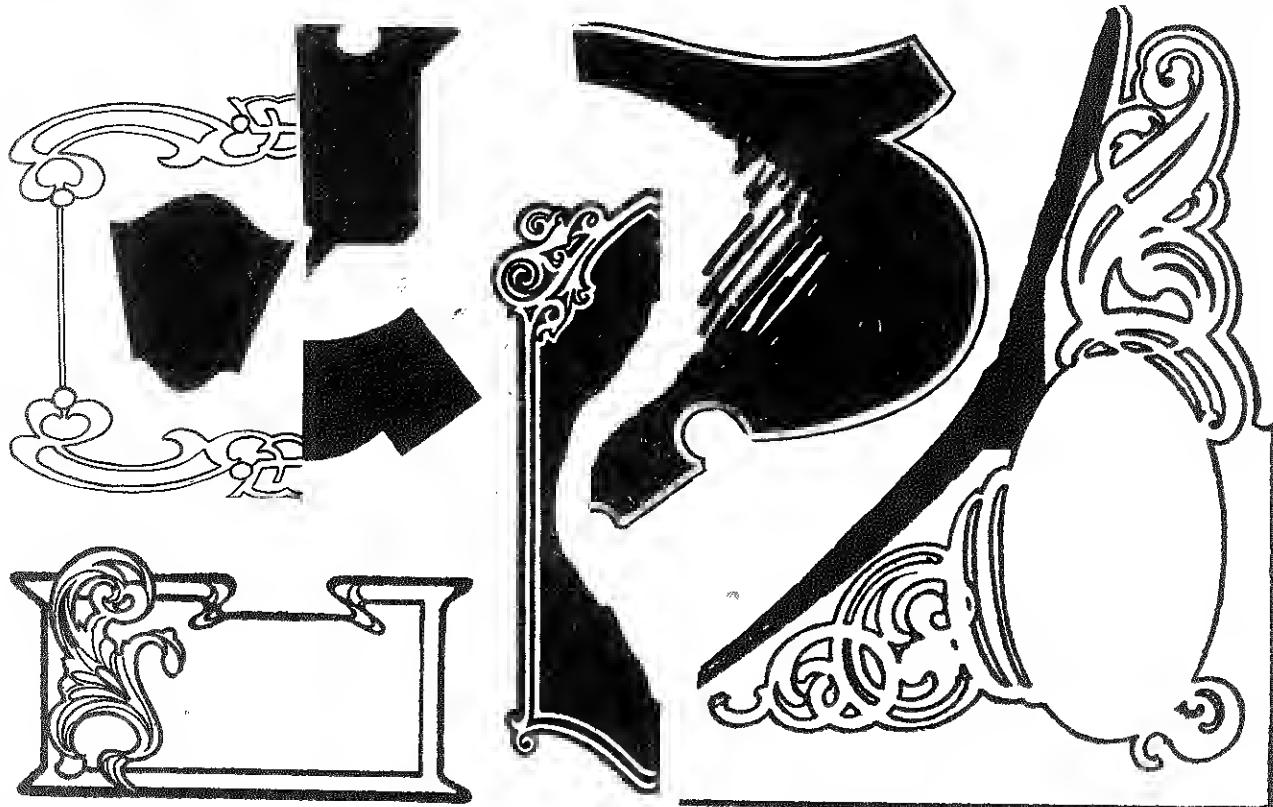
On trucks we usually use the same paints as used for lettering. There are many different ways of doing pictures on windows. For a shoe picture on a repair shop make a pounce pattern of the shoe, paint outline and details on outside of the glass with aluminum and back up on inside with black. If entire job is on inside, first outline and detail the shoe with lacquer mixed aluminum, then back up with Japan black and varnish. For even stronger effect the shoe might be given a poster outline of red. When painting difficult pictures on inside, hang a mirror on step ladder outside of window so that you can watch effect as you go along, without going out to look.





PANELS,
half-panels and
RIBBON ENDS for the

SIGN PAINTER

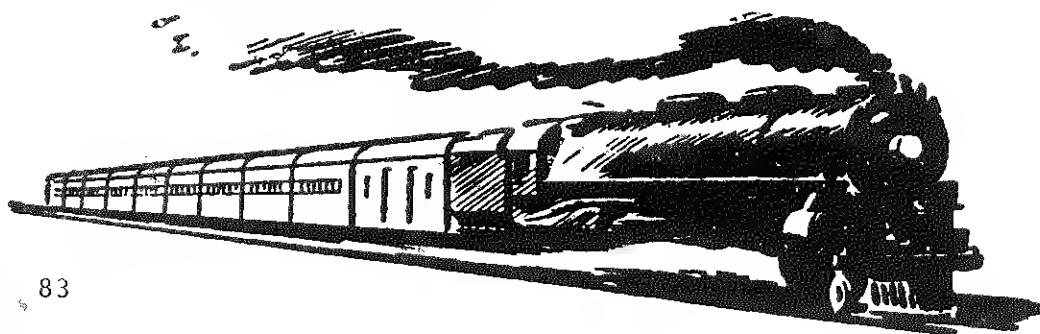


Another method for inside pictures on windows is to outline and detail the work first with a very small brush and burnt sienna in Japan, mixed with varnish. It simplifies the work and gives a good effect. Still another way is to make the oil painting on Sanitas wall covering (a light weight canvas that comes in rolls 52 inches wide.) Put gold leaf or painted panel around space to be used on the window. When your painting is dry, give both it and the window space a coat of Damar varnish with a little quick rubbing varnish added, for drying. Place picture in position with face to the glass and roll down tight with a rubber photo mount roller, rolling from center out in all directions. If there are any air bubbles, prick them with a pin and roll down flat. Clean surplus varnish off the edges with turpentine rag and piece of stiff card. When dry protect the edge with a stripe of white lead paint, tinted to match the background color.

The little kitten picture above can be made on heavy black cardboard. Paint the circle in flat white, sketch the kitten on top of that with soft black lead pencil.

In painting female figures in natural colors it is very important to get nice clean tones. Oil colors work best and you should have a few tubes of artist's colors for mixing the proper tints and shades. Flesh tones are made from zinc white, yellow ochre and a drop of vermillion or alizarine. The color is deepened with umber or terre verte for details. (Terre verte is a green used for those pearly variations.) Paint your large masses of color first then work over it with your transparent shadows and white or tinted highlights.

Have your figures carefully sketched before you start. Do the overpainting with quick, sure strokes. If you paint a spot over and over you will muddy the colors and lose the clean, snappy effect so much desired in this work. Shadows on flesh should look transparent, rather than opaque. The vermillion, alizarine and umber are much better for lips and other details than any of the regular sign writer's colors.



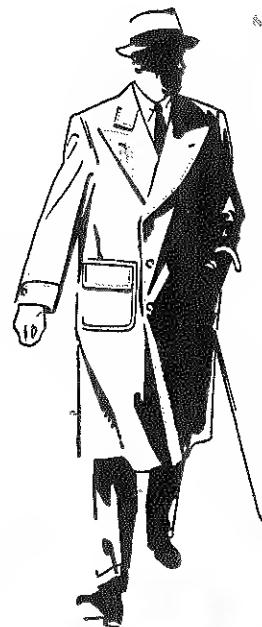
A few years ago I painted a large picture of a train across the front of a railway salvage store. This would be quite a problem if you tried to paint every wheel and every railroad tie in detail, but all that was left out. (Sketch at bottom of P. 83) The sky was pale blue with firm name in red letters outlined in black, across the top. The train was rendered in black, white and red, with billows of smoke in gray, that grew lighter as it receded. Steam from the engine obscured the wheels and no attempt was made to portray the rails or ties. Grass foreground was in mottled green. The picture was strong and effective. It is very important to know what to leave out when doing pictorial work on signs. Too much detail weakens the picture.

One of the finest window pictorials I ever saw was in Salt Lake City, almost thirty years ago. It was a large Lincoln head in black and gold. The window had been leafed solid and well burnished, then the details and shadows were scratched in the gold with a short fitch brush, and the whole job backed up with black.

The reason some sign painters fall down on landscapes and similar work is that they try to work the same as on a sign, making all colors and lines cut sharp and clean and always using dark colors on top of light. In making oil paintings it is usually better to reverse those methods. Make a good layout sketch and do the painting with fitch brushes. Work freely, almost recklessly. Paint light colors over the dark ones for foliage, water, etc. Work while the paint is wet so that the colors blend together a little.

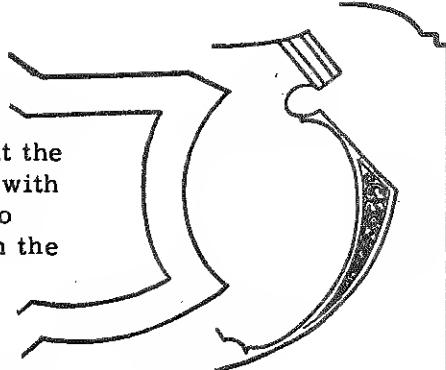
Don't work with the pure, strong colors as you would in sign painting. Tone them down with zinc white and the other colors. Add a speck of contrasting color when mixing paints on your palette. If you are painting green grass add a speck of red. Put a speck of orange in your pale blue, and mix the other paints accordingly. This brings your colors into harmony and keeps them from clashing on the picture.

For lettering purposes we want the smoothest possible background. For pictorial work a rough surface is better. A word to the wise is sufficient. Next time you make an oil painting, observe the above hints and see just how much it will do to improve your work.

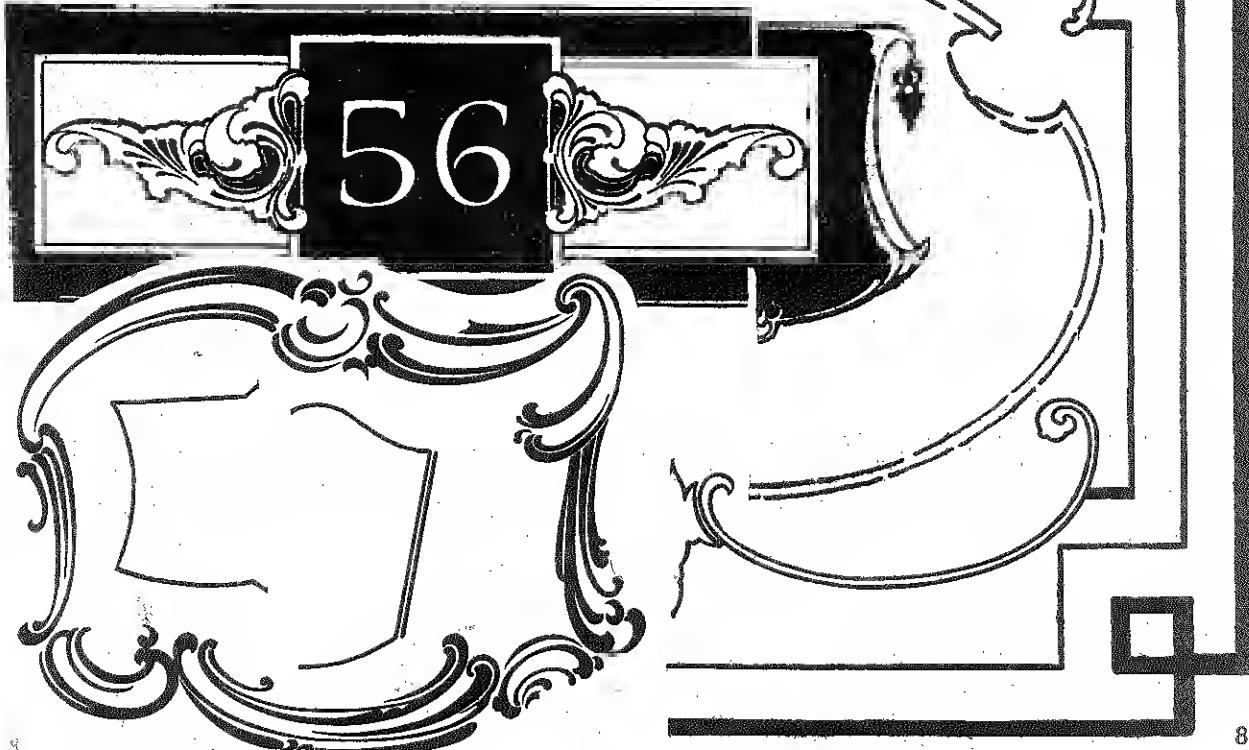
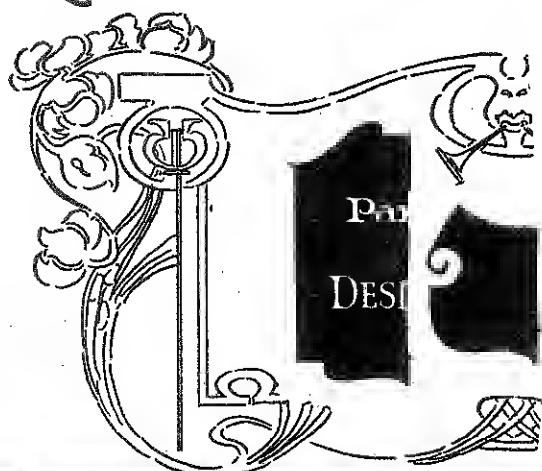


EASY WAY TO MAKE PANELS

Take a piece of heavy paper, just a little larger than panel is to be, fold it in the middle. Sketch either right or left half of the design freehand to fit the space. Trace the design through both thicknesses with a pounce wheel. Sandpaper back of paper lightly to open the holes and your panel is ready to pounce on the sign. File the pattern away for future use.



See Useful Sign Pictures
Pages 145 to 148



A B C D E F G H

I J K L M N O P

Q R S T U V W

X Y Z 1 2 3 4 5
6 7 8 9 0 &

A B C D E F G

H I K U K I A M N

O P Q R S T U

V W X Y Z J K



Gilding ON GLASS, WOOD METAL or STONE

Gilding is considered the highest branch of sign art. The gold leaf used comes in books of 25 leaves, 3 3/8 inches square, put up between sheets of tissue paper. The cardboard box containing twenty books is known as a pack. The best "XX" or deep gold is about 23 Karat. Pale and lemon gold are from 14 to 18 Karat. They are lighter in color but equally good for lettering on glass. Only the 23 Karat gold should be used for trucks, board signs and other surface gilding as the lighter gold may tarnish when exposed.

Illustration to the left of heading above, shows how the gold leaves are picked up from the book with a gilder's tip, usually one-half sheet at a time, for laying on glass. At right end of the heading we show how the leaf is applied directly from the book, for surface gilding.

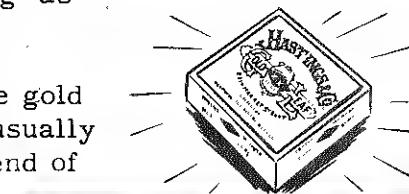
Besides your regular sign outfit these are the special materials needed for gilding on glass:

- 2 books XX glass gold (enough to start)
- One pint aluminum size can and cooker
- 1 1/2 or 2 inch camel's hair water size brush
- Camel's hair gilding tip
- Chamois skin
- Gelatin capsules, absorbent cotton, single edge razor blades, Bon-Ami, white chalk

Gold leaf is very delicate and cannot be handled with the fingers. Handle the books carefully and do not allow them to come in contact with anything wet or oily.

Handle the gilder's tip and size brush with care and keep them away from your paints. Most sign writers use an alcohol heater for boiling water size, or you can cook it on a stove.

First draw your design or layout carefully on outside of window with white chalk or a red wax crayon. For small or complicated designs you can draw the design on a piece of paper and make a pounce pattern of it. Pounce this on outside of the window before you lay gold leaf on inside.



A B C D E F G
H I J K L M
N O P Q R S T
U V W X Y Z
a b c d e f g h i j k l m n
o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9

NEW YORK ROMAN

Wash inside of the window well with whiting and water or Bon-Ami. (Use alcohol first if glass seems greasy.) Now polish it off carefully with clean cloth or tissue and flow clear water all over the space with your size brush, this will carry off all dust specks. Be careful not to touch glass with your fingers while working.

Take your size can with a small amount of water and place it on Sterno cooker, or whatever you use, put in about two or three empty No. 0 size gelatin capsules and allow them to boil and dissolve. Add more water to make one pint and allow it to boil for five minutes. Now strain through clean white cotton cloth and your water size is ready to use. If sign is small size the entire design, if layout is large work on part of it at a time. Begin at your upper left hand corner, work down and to the right. (If you are right handed.)

Take a piece of stiff cardboard 3 1/2 inches square and lay your book of gold on it, hold these in your left hand. It is difficult to lay whole leaves of gold, although an experienced man can do it. Fold the tissue paper back half way and cut the gold leaf with nail of your little finger along fold of the paper. This is done with right hand which also carries the gilding tip.

Now rub the gilding tip across the hair on your head (or a woolen coat sleeve if you are bald) and pick the gold up with it, carry the tip to the window and as soon as it is near the size gold leaf will jump to the window. Don't allow gilding tip to touch the water.. Don't try to carry the leaves too far but hold your left hand with book of gold fairly near to the window.

Leaf the window solid where the design is to be. Keep the window wet ahead of your work, but don't allow water size to flow over the gold, which has just been laid, or it will wash off. Allow the leaves to lap about a quarter of an inch over each other. Don't be stingy with your leaf but allow a little margin of gold around space where the design is to be.

After the gold has dried good and bright, which may take only a few minutes or perhaps considerably longer, depending on atmospheric conditions it is ready to burnish. Take a soft piece of absorbent cotton and

ABCD

ABC

ABCD

ABCD

OPQR

SIGNS

SIGNS

ABC

FGHI

RST

brush off the loose gold, then burnish by rubbing the gold briskly but very lightly with a clean wad of cotton.

After the gold is burnished you will see a few holes and imperfections in the gild, so give the whole design another coat of water size. Do it quickly and don't brush over the gold a second time while flowing this coat on or it will take off the leaf. Now apply very small pieces of gold to the holes or 'holidays' and allow the gold to dry again. After everything is dry dilute your size with an equal amount of water, bring it to a boil and go over the sign again with your size brush and this hot size (or you can use clean hot water) this is called washing, it gives the gold a burnish.

When the gold is dry take a pin or needle and scratch very fine lines for top and bottom of lettering. Now back up (paint back of letters) with Japan Lamp Black thinned with Clear Fibroseal, Japan gold size or quick rubbing varnish. See second of rough sketches above. Use a small camel's hair quill and thin color a little with turpentine as necessary. There are several prepared back up colors. You can use clear lacquer and Japan color, home mixed shellac or paste aluminum mixed with lacquer, as described under Window Signs.

After the back up color is dry trim the ragged ends to line (as shown in third sketch) with a new single edge razor blade. Then take a piece of absorbent cotton, dampen it in pan of water and go over a letter or two following with a dry wad of cotton to wipe off surplus gold. Use straight strokes beside the straight letters and rub with rotary motion in the round letters, to avoid breaking the back up color.

Next take a damp chamois and rub off small particles and clouds of gold that still adhere to window. A small mirror reflected on back of the letters will help you to see small particles of gold without going outside the window. (A portable electric hair dryer is very handy for drying gold leaf in cold weather and helps to speed up the work.



Chalk layout on outside of glass.



Sign gilded and backed up.



Back up trimmed and surplus gold rubbed off. (Inside view.)



Outside view after letters have been shaded and panel painted.



Next shade or outline the letters with Ivory Drop Black or other Japan color. This may be trimmed with razor blade, or cut off square with scotch tape. When dry the entire sign should be varnished with Valspar or other good window spar, allowing the varnish to extend about 1/8 inch beyond the paint all around.

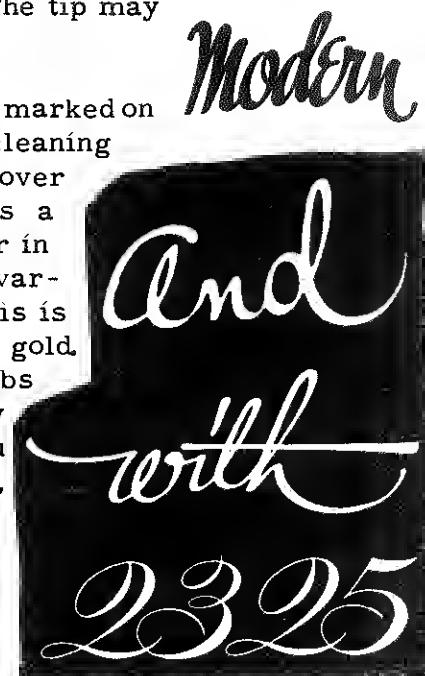
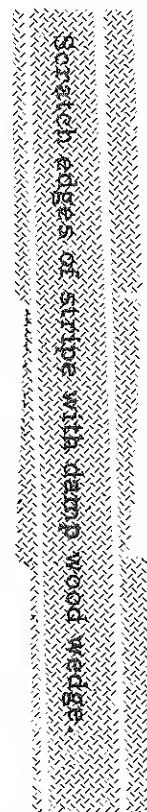
To make straight gold leaf stripes on glass, snap chalk lines for width of stripe on outside of glass. Lay leaf on inside, going liberally beyond edges of stripe with your gold. When this is patched and burnished lay a yardstick along the stripe, use a sharpened soft wood wedge dampen it in your mouth and pull along edge of stripe with considerable pressure. This will take off a stripe of gold width of the wedge, perfectly clean and straight. (See sketch at right.) Back up the remaining center stripe of gold with clear lacquer, Fibroseal or quick rubbing varnish, and when this is dry clean off the surplus gold.

If you have considerable striping to do buy ribbon gold, wider than the stripe is to be. Size the window and unroll 1 1/2 or 2 feet and hold up to sized glass. It will jump to the glass, you can tear off tissue and unroll another length. Very little if any patching is required.

You can make perfect gold leaf circles on glass by fitting a wooden wedge in place of pencil in your compass. Put a number of pieces of scotch tape criss-crossed over each other on the glass, for resting center leg of the compass, or tape a little block of Masonite to the window for center. Back up same as straight stripe. For silver color Palladium is best and easiest to handle, it works just like gold leaf. Silver leaf may be used, but your water size should contain about twice as much gelatin. Use a badger or ox hair tip instead of camel's hair. The tip may be wet in size to pick up the silver better.

To make a two tone job with one gild the lettering is marked on outside of glass with a red grease crayon, then after cleaning the glass rub water with a small amount of whiting all over the space to be gilded on inside of window. This leaves a slight film on the surface so that you can paint a center in the letters with clear Japan gold size, or dead center varnish, and the brush strokes will show plainly. When this is dry rub off the whiting and gild with water size and XX gold. Back up and finish same as one color gold job. Such jobs may be outlined with Prussian blue, because it is easy to see width of outline with this transparent color. You can make it black afterward, just rub over back of blue, while it is tacky with powdered graphite and a powder puff.

If varnish crawls on back up color, rub over it with damp rag and whiting. Clean off with damp chamois.
--More about gold leaf under Tricks of the Trade.---





Cocktail Lounge -Double outline of gold bronze and black. Letters in pale burnish gold, with variegated leaf center in the capitals, C and L. The number 314 is made same way excepting that Skoler lm. gold is used instead of the leaf.

CONGRESS CLUB -Two color gold with prussian blue outline. (The sample letters along right edge of this page show elaborate styles in use 40 or 50 years ago. Three bottom letters are present day work.

DILLON'S -Burnish gold outline, pale gold centers on quick size. Black shade falling to right. Lettering is a little distorted by light reflection on the plate glass. -Gold leaf signs are hard to photograph, especially burnished gold. --

THE SHANNON (Inside window sign) -Double outline of black and red. (It all looks black on the photo.) Script name in pale gold on quick size. The oval border was in brown with outlines in gold bronze. Cream background around the oval. Small lettering gold bronze with black shade. Very small lettering at lower edge was dark green and picture was painted on lower part of oval, in natural colors right on the glass and then varnished. (Window was cracked before this picture was taken.)

STATE SAVINGS -Gold leaf. Large letters were convexed and decorations were detailed with varnish before gold was laid.

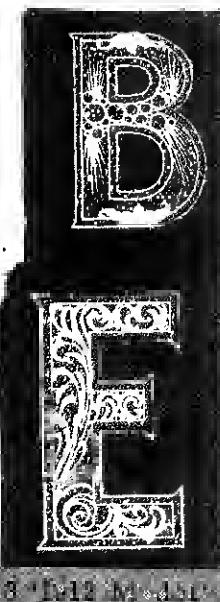
LAW OFFICES - Two tone gold job with black shade.

BUSY BEE -Small lettering in burnish XX gold with double outline of black and red. BEE is in silver leaf, burnish outlines and face decorations, centers in aluminum leaf on quick size. Triple outline around word BEE in black, dark red and light red. Cue sticks in cream color paint, which photographs much better than gold leaf.

SPECIALTY FURNITURE -Small sign in corner of window. XX burnish gold outline, pale gold centers on varnish size. Prussian blue outline. (Which doesn't show on photo.) This shows a simple way of getting away from a straight 'type effect' -the large S and Y helps to make a design of the name.

PUBLIX CAFETERIA -A large window sign, outline and shade in black, second shade in red. (Or green if you prefer.) Letters are pale gold laid on varnish size (or quick size) after the outline was dry. You will notice how the 'dead gold' photographs much better than burnish gold on the other signs. --Most of these signs were photographed at an angle, to keep away from reflections, and this makes the letters appear larger at end nearest to the camera.

When using gold on varnish size, the lettering is first outlined with black. (Japan Color.) When that is dry, pounce lightly over the letter centers with talcum bag to leave a light film so that you can see varnish brush strokes, then use wrapping paper to smooth it out. -See bottom of page 112 in this book. -





STAG TAVERN -Inside window sign. Double outline in gold bronze and black. Letters filled with light green. Bronze stripes for oval, and black border around window.

JOE'S MUSIC SHOP -Cream background, name in black with red center in J. Music Shop in red. Blue ribbon with white lettering. Outline and scrolls at end of ribbon in orange and yellow. Record pictures in black and white, border in brown.

SCOTCHMAN -Two color gold job with black outline.

CAFETERIA -Double outline of bronze and black. Letters stippled in cream color, on inside of window.

McEVILLY -Transparency along top edge of window. Black outline on script, red letters, pale green shade. Small lettering black shaded same as script. Stippled white lead background. (Mixed with varnish and linseed oil.) Border stripes in bronze with orange center.

The TURF -Inside window sign with double outline of gold bronze and black. Orange letter for 'The' and 'Tavern.' Light green for 'Turf' and dash under that word in red. Upper part of picture is blurred by reflections in glass.

Permanent HOME -Lower part of an old bulletin. Large name was above in white, cut in with black background. Panel was white, border in golden ochre outlined with burnt sienna. Lettering in maroon with bright red stripes.

HATS -Window painted in medium chrome green on outside. Stripe at top and lettering in aluminum, with white hi-lite and black shade. Old, faded signs like this will photograph much better than any gold leaf window.

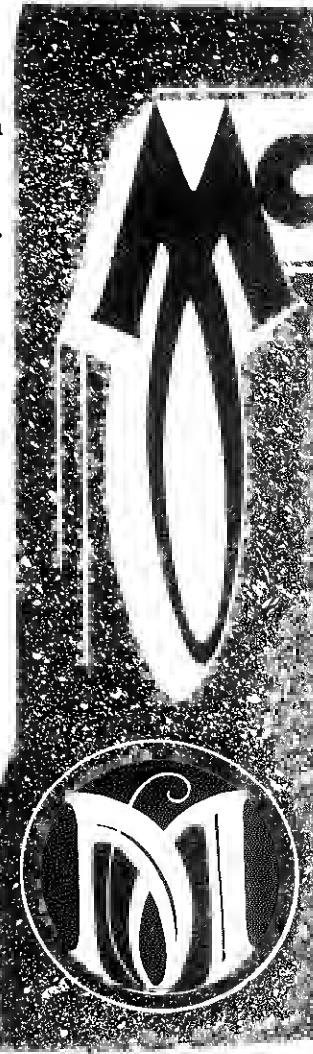
INSURANCE Window -Inside sign in burnish XX gold. Black shade. Decorations in gold, variegated leaf and red.

BOWMAN'S -Large sign above front. White lettering on black tile, stars in red. Black stripe which shows across bottom of SNACK BAR is not a part of the sign, but picture of a trolley wire which was between sign and the camera.

SCRIPT LETTERING is ideal for many sign purposes. Besides being graceful, it attracts attention and is EASY TO READ.

Script adds that bit of 'curvature' and 'radiation' so necessary to a good layout or design. And once you get the swing of it, script can be made more rapidly than Roman or Egyptian lettering, because there aren't so many ends to be squared up.

One important detail that helps to make good layouts and good signs is close packed lettering. There are times when it is necessary or desirable, to space letters wide apart. But, as a whole, your work will look better if the letters are close together, rather than scattered all over the sign.



The sign man is sometimes called upon to gild lettering that has been carved in stone, such as names on buildings, corner stones, tomb stones etc.

The proper method is to give the carved letters a good coat of shellac being careful that there are no holidays, or skipped places in this prime coat. Brown shellac can usually be seen better than white shellac for this purpose, but either one can be used. This shellac coat dries almost instantly and stops suction, so that next coat will not soak in. It is almost impossible to do a good job of gilding on stone without it.

If you have a job in the shop it is best to use overnight size. (Fat oil, usually called Oil Size.) But such jobs are usually done in the open and we use Quick Gold Size, to avoid catching dust. Mix a little chrome yellow (paste color ground in oil) with a little turpentine and a few drops of varnish until it is thin and smooth. Then add your quick gold size. Mix it up well and strain through a piece of nylon hose, to take out all lumps. Use very little yellow, just enough so that you can see your brush strokes clearly.

Give the letters an even coat of this size, brushing the size out well to avoid getting the color too thick in spots. Avoid 'holidays' as the smallest bare spot will leave a bad blemish in your gild. When the size dries to a tack where you can rub your finger across it without picking up paint, it is ready for the leaf. The size should 'whistle' or give a little squeaking sound when your finger is pulled across it, otherwise it is too dry.

Nonpareil Japan Drier (Now made by Du Pont.) is the old standby for quick size. It dries to gild in about an hour and a half, depending on the atmospheric conditions and how much yellow you have used. Hastings Synthetic Gold Size dries to a 'whistle' in about two hours, depending on the weather and amount of yellow used. Clear Fibroseal can be used in cold weather, but it dries too quick in the summer.

Use a piece of cuttlebone, obtainable for canary food, to rub any shellac or gold leaf from face of stone.

'Slanted Knockout Alphabet'
and the modern version .

**A B C D E F G H I J K L M N O
P Q R S T U V W X Y Z &**

**A B C D E F G H I J K L M N O P Q R S
T U V W X Y Z ? 1 2 3 4 5 6 7 8 9**



The Roman is very good for gold leaf lettering on glass. This light face letter can be used for plain burnish gold sign or for a two color job. Burnish outline and 'dead' centers. It looks especially good with either Prussian Blue outline or a heavy black shade. The old saying is, "When in doubt use Roman."

There are many styles of this beautiful letter. The upper alphabet here is from a pen sketch I made about twenty-five years ago. The lower alphabet is a popular type face.

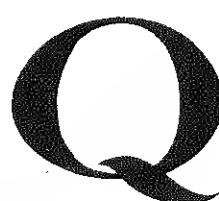
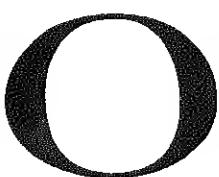
The New York Roman, on page 88, was a standard style with many sign men, the past fifty years. It can still be used -and often is.

The worst feature about it is that letters O and Q are too narrow. You can improve it by making those letters wider, as shown here.

Other good Roman styles are shown on pages 124 and 125. There are countless possible modifications, once you have mastered a standard Roman Alphabet.

The letters can be extremely light, medium or fairly heavy. They can be extended to fill a long line or they can be condensed to crowd a tall letter in a short space, as shown in the word ART below.

Most of our letter styles are founded on the Roman alphabet, which was brought to a state of perfection about two thousand years ago. Anyone who does lettering should be thoroughly familiar with it. We may modify, but we are not apt to improve on it.



ART

A B C D
E F G H I
J K L M N
O P Q R S
T U V W X
Y Z &

Goudy Old Style

A B C D E F
G H I J K L S
M N O Q P
R T V X W
U Y Z & 12

A B C D E F G
H I J K L M N
O P Q R S T U
V W X Y Z

a b c d e f g h i j k l m n
o p q r s t f a g v e x y z

A B C D E F G
H I J K L M N
O P Q R S T U
V W X Y Z

STRONG'S ITALIC
and Fancy Jap Spur
by Al. Imelli

Minimum Price List

0

Fancy SHOW CARDS - 11 x 14 \$4.00 - 14 x 22 \$6.00 - 22 x 28 \$8.00
28 x 44 \$16.00 - if over 10 words on a card, 40¢ per word extra.
-Trade marks and pictorial work extra, according to time required.

Knock-Out Show Cards - 11 x 14 \$2.00 - 14 x 22 inches \$3.00
22 x 28 \$4.00 - 28 x 44 \$8.00 - 20¢ per word extra after first 10.

PAPER BANNERS and Sale Signs. \$6.00 per yard.

Knockout announcement banners, short copy \$4.00 per yard.
Mammoth paper banners, short copy \$2.50 per yard.

MUSLIN BANNERS - Unframed, 36 inches wide, first yard \$8.00
Additional yards \$6 -Frames \$3.00 per yard - Hanging extra.

OILCLOTH BANNERS - 48 inches wide unframed, first yard \$12.00
Additional yards \$8.00 - Frames \$4 per yard. -Hanging extra.

CANVAS SIGNS -Plain, lettered on one side \$3.00 per Sq. Ft.
Minimum job \$20 -Rope binding and eyelets extra.

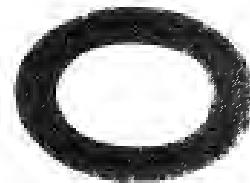
AWNING LETTERING -Black \$2.50 per foot. Minimum job \$20
outside of shop. White letter with black outline \$5.00 per foot.

BOARD SIGNS -Finished, with frame \$5.00 per square foot.
\$20.00 minimum. Double face signs at double this price.
Knockout Boards (Metal, wood or Masonite without frames)
\$2.50 per square foot. Minimum \$10.00 -Trade marks and pic-
torial work extra, according to time required. -Hanging extra.
-Add for gold leaf lettering according to price on truck lettering.

BULLETIN and WALL SIGNS - Repaints, black and white 50¢
per Sq. Ft. -Minimum \$50.00 - Repaints in colors 70¢ per
square foot - Minimum \$70.00 - New layout or change of copy
black and white 80¢ Sq. Ft. Color \$1.00 Sq. Ft.-Pictures extra.
-New boards built and painted \$2.50 Sq. Ft. -Frame on back. -
with outside frame, large sizes \$4.00 Sq. Ft.-Erection extra.

TRUCK LETTERING -Aluminum or paint, with outline or high-
light and shade. (Not varnished.) \$2.00 per running foot.

GOLD LEAF TRUCK LETTERING -with outline or highlight and
shade \$4 per running foot up to 3 inch letters. (Varnished.)
Minimum job \$40.00. Larger letters accordingly -6 inch letters
\$8.00 per foot. Or you can charge 40¢ per upright inch, minimum
\$1.20 per letter, 4 In. letters \$1.60 each, 5 inch letters \$2 each



Avoid the top
'horsecollar O'

ALUMINUM WINDOW SIGNS -Outside work, not varnished 50¢ per letter or 20¢ per upright inch for large letters. Minimum job \$16 or \$20, according to distance from shop.

INSIDE ALUMINUM or GOLD BRONZE (Varnished.) with black shade 80¢ per letter or 30¢ per inch for large letters. Minimum job \$36.00 Outlines or double shade 50¢ per letter extra.

OFFICE DOOR LETTERING -Black, outside lettering, not varnished. Plain Egyptian 40¢ per letter, other styles 60¢ per letter. Gold leaf with black outline \$1.00 per letter. Most shops have a minimum price of at least \$20 for any job outside of the shop.

TRANSPARENCY WINDOW SIGNS. -On inside of glass with edges varnished, balance of sign backed up with white lead. Black and white \$1.00 per square foot, plus \$1.00 per letter.

Colored Transparency \$1.80 per square foot, plus \$1.20 per letter. -Gold leaf border stripe \$2.00 per foot. -

GOLD LEAF WINDOW LETTERING -Plain Egyptian, with or without shade or outline \$2.00 per letter up to 3 inches high. Over 3 inches 70¢ per upright inch. -On extended letters figure width instead. - Roman, Old English or Script \$2.50 per letter up to 3 inches. Large lettering \$1.00 per inch. -Minimum job outside shop \$50.00

TWO TONE GOLD -Varnish centers, made with single gild. \$2.50 per letter. Large

Cafeteria

&



When I had a shop
I was always the
LOWEST BIDDER

Aristocrat



letters \$1.00 per inch. Minimum job outside of shop \$60.00 -Outlines or double shades 50¢ per letter extra, on all gold leaf windows.

TWO TONE GOLD -with two separate gilds. - \$3.00 per letter up to three inches high. Large lettering \$1.20 per inch. Minimum job outside of shop \$60.00.

Extra back up in white lead and fat oil -for windows that sweat- \$1.00 per letter. (Varnish edges first and add enough lamp black in oil to color the back up. This is a second back up after job is completed.)

GOLD LEAF STRIPES \$2.00 per foot. SILVER or PALLADIUM LEAF at same prices as quoted for gold.

GLASS HANGING SIGNS -Double your wholesale prices on glass, chains etc. and figure lettering at regular rates.

GLASS PANELS -Double cost of the glass, figure lettering at prices previously given. Add \$2.00 per foot for metal covered moulding and \$2.00 for each corner.

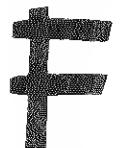
SCOTCHLITE SIGNS -It is hard to give prices because it depends on how much of the lettering is reflectorized and how much is paint. On the average they are worth at least twice as much as you would charge for a painted sign. -These show up well along the highway, when new, but they are of little value in the city, where there is too much light.

A young sign painter dropped in while I was working on one of the alphabet plates. "Why don't you use a modern E in that alphabet?" he asked. Then he drew his conception of the modern E, something like the one shown at right.

That 'Modern E' was used in the Etruscan alphabet about 600 B. C. They even carried the modification further by turning the letter around to face the other way. They also reversed the C, F, K, L and S to look as they would from the back, or in a mirror. Perhaps some lettering genius will do that for us in some modern type face.

Another painter told me that he knew the sign man who originated the letter A with middle bar running up and down. But it was used in the Early Latin alphabet about 300 B.C. The other modified A shown here, was used on the island of Crete in prehistoric times.

Our 'modern modifications' of the letter F both go back to the early Egyptian Dynasties. Space will not permit me to go through the whole alphabet. But most of our modern modifications are not as modern as we sometimes think. They will probably be out-of-date again in a few years. This little 'diatribe' was written to explain why some of the more freakish modernisms were left out of our alphabet plates.



SAVE 1/2
on
Costume Jewelry

LARGER CARDS
EACH 7x11 in.

- AUTOMATIC
- ELECTRIC

Skillet \$16⁸⁸
50¢ down

Ladies and Mens
WATCHES
REDUCED **25%**

All New

TRADE-IN
YOUR OLD
RADIO

Save \$10⁰⁰

Duval Jewelry Co.

"All Over Florida"

only \$3⁹⁵

SALE Now
Regular
\$35. **\$24⁹⁵**

Latest Styles

The Casual Lettering as used on these show cards is one of the very latest styles and is also much used in display advertising. In these alphabets we pay more attention to easy and graceful swing than we do to the rules of Roman Lettering in the placing of thick and thin strokes.

The brush is pulled in a different manner from the older types of show card alphabets. This is especially true in the round letters and figures such as the "G", "S" and figure "3". Those strokes are clearly illustrated on the following pages. The letter "G" requires at least one less stroke than earlier styles because the first stroke is pulled around to form not only the back of the letter but also the front.

This continuous stroke adds grace and swing to the letter, but 'pushing' the stroke uphill takes a deft touch and a little practice. You must have a good red sahle hrush that chisels well and the color must he thin enough to work smoothly in order to do it.

The letter "S" and figure "3" are each formed with two hrush strokes, instead of at least three strokes used for most other styles of show card lettering. This also applies to the other letters and our alphabet plates illustrate the number of strokes required for each letter.

The samples along right side of this page show some suggested modifications. In those first two lines the letters are made wide and very light face which makes them more graceful.

This style should not he used altogether on cards with long copy. Rather it is for headings and occasional use. The cards on opposite page show the limits to which you can go in use of this letter. It needs some Gothic or other plain style mixed in, like the word "WATCHES" or "Duval Jewelry Co." to stabilize the design.

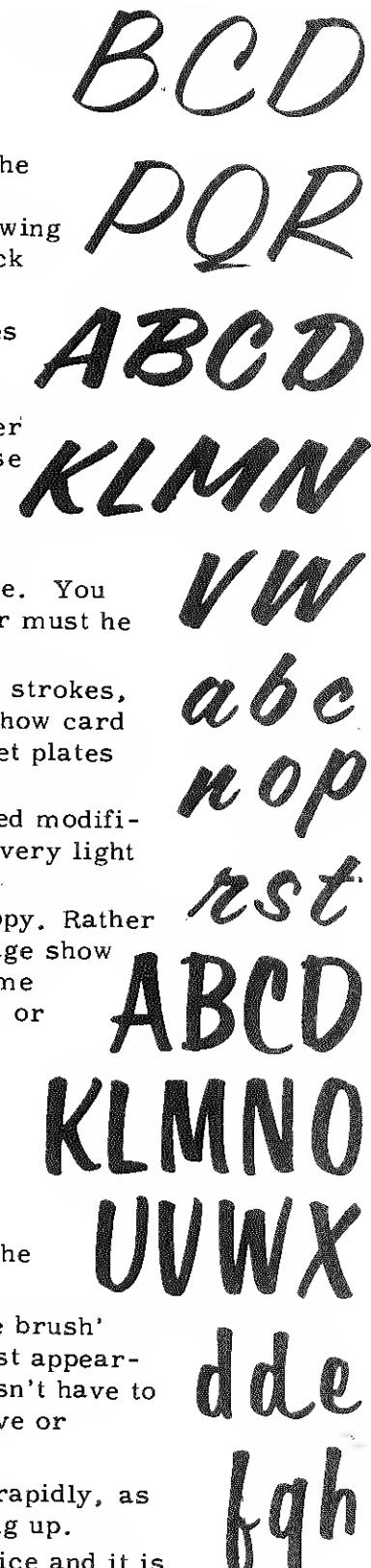
This has been called a "Florida Style" although it is just as popular in New York and many other places. Once you have mastered it you can make many graceful modifications to suit your individual-swing and taste.

The color spots behind the prices can be hrushed on first in a contrasting color and then you can letter prices right on top of the color spot.

The easy formation of this letter tends to make it 'flow from the brush' into words. The letters should usually be 'close packed' for best appearance and no shades or outlines are required. The lettering doesn't have to follow the lines exactly either. If some of them are a little above or helow the effect is still pleasing.

The last plate on page 107 shows the lower case letters done rapidly, as you might use it on a 'knock-out' show card, without any touching up.

This Casual Lettering can be made rapidly after a little practice and it is easy to read besides having that graceful swing which attracts attention.



→ BRUSH HELD IN THIS POSITION FOR THICK STROKE

A B C D E F G

→ THIN STROKE DONE WITHOUT TWIRLING BRUSH

H I J K L M N

O P Q R S T U

V W X Y Z \$ C

1 2 3 4 5 6 7

8 9 0 ! 00 €

LOWER CASE OF PLATE 1 LISTING STROKES

a b c d e f g h i j

k l m n o p q r s

t u v w x y z

g k s s t y

NUMBER OF
BRUSH STROKES
LISTED.

Federal quick
strong haven

BRUSH HELD IN HORIZONTAL POSITION

A B C D E F G H

→ BRUSH WILL CREATE OWN STROKE CHARACTER

I J K L M N O P

DO NOT TWIRL BRUSH UNLESS NECESSARY

Q R S T U V W

X Y Z 1 2 3 4 5 00

6 7 8 9 0 ? ! & \$ ¢

MENU PRAY

PLATE NO. 4 NOT CLEANED

a b c d e f g h i j k l m

n o p q r s t u v w x y z

staggered first

jewelry chenille

open closed at

rapid labored by

RAPID BRUSH LETTERING - NOT RETOUCHED

Popular "BROKE AND RAGGED"
Alphabet Styles.

A B C D E F G
H I J K L M N
O P Q R S T U
V W X Y Z

A B C D E F G H I J
K L M N O P Q R S
T U V W X Y Z !

1 2 3 4 5 a b c d e f g h i
6 7 8 9 j k l m n o p q
r s t u v w x y z

Tricks of the Trade

TO REMOVE OLD LETTERING FROM TRUCKS -Aluminum and black are used more than anything else and those are the easiest colors to remove. Merck Motor Ether (Priming Ether) comes in 1/4 Lb., 1 Lb. and 5 Lb. cans and may be obtained from the larger filling stations who sell fuel for Diesel Motors. It is made by Merck & Co., Rahway, N. J. Use it out of doors only and wear leather or rubber covered gloves.

Wet a small rag with the ether and rub the lettering off. -Just like that ! There is no damage to factory finish on the truck. In fact it gives it a nice polish. It will also remove shellac, Japan Color and most kinds of varnish. Synthetic and good oil colors are not so easy and you may need a little rubbing compound , or rubbing alcohol and Bon Ami, after paint has been softened by the ether. The stuff is poisonous and extremely flammable -but so is gasoline- just handle it with care.

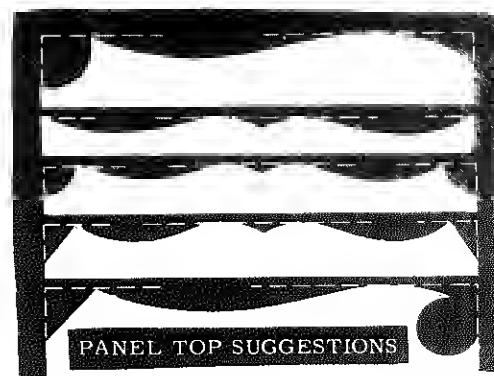
We keep a can around the shop labeled "Poison- Atomic Hydrogen." Lots of people have watched us wash off old lettering and a nearby druggist asked me about it. He said a lot of fellows were asking for "Atomic Hydrogen" and he didn't know what it was. -Drug stores cannot sell ether in many states. -

AN UNUSUAL EFFECT for GOLD LEAF on glass can be obtained by outlining letters with Japan color (or putting on regular burnish outline) then fill in centers with Jack Frost or Cobweb Lacquer -or Dick Blick clear Krystal Kote. When this is dry use water size, lay gold, back up and finish in regular way. The lacquer must be put in heavy with very little brushing. If it runs beyond outline you can cut it off with razor blade before gilding. Window must be clean and not too cold or the lacquer will not "frost."

TRUCK DOORS -If you letter many truck doors it will pay you to make up some stock pounce patterns somewhat like blank layouts on page 13. We make them on heavy paper about 24 x 30 In. and they will fit most truck doors. Select pattern to suit wording, pounce it on doors and lay out lettering lightly with chalk or a lead pencil eraser. It saves a lot of time and the patterns can be used for many different wordings. I have lettered twelve truck doors, with six different layouts, in an eight hour day with these patterns.

H
I
N
T
S

Full Block is
good for the
perpendicular



SIGN PSYCHOLOGY

-Reprinted from "Modern Show Card Lettering and Sign Painting." -E.C.M.

The race is not always to the swift, nor the battle to the strong—this is especially true among sign painters. Usually, it isn't the best sign painter who makes the greatest success in this business: more often it is the man who knows how to apply common sense and sales psychology to his problems.

Just for an illustration we might analyze the sales methods of two men I have known. Supposing the customer wants a small metal sign, worth about five dollars; and we shall call these shop owners Hale and Fail, just because that isn't their real names.

First the prospective customer stops to see Mr. Fail, who happens to be a better painter, but a poorer salesman than Mr. Hale. After finding out what is wanted this first shop owner says, "I couldn't make you a sign like that for less than five dollars." And he says it in such a way that it sounds as though five dollars might be a stupendous sum, so the prospect probably leaves without placing the order.

Now right here is where the psychology comes in: size is all a matter of comparison, a dog is a huge animal when compared to a mouse, but when compared with an elephant a dog seems very small. Mr. Hale knows his psychology and is aware of these facts: there are a few sample signs on the walls of his office; one of them says This LINCOLN SEDAN only \$3,495⁰⁰ delivered, and another says Buy an acre FARM in West End Heights \$1,150 on easy terms.

The customer steps in, looks about the room, and says, as customers will, "What will it cost me for a sign?" "About a hundred dollars," says Mr. Hale in his jovial way: then he gets down to brass tacks and finds out just what is wanted. When the details are understood he says, "We can make a very nice sign like that and it will only cost you five dollars complete, lettered and ready to put up." The way he says it makes five dollars sound like a mere bagatelle and the order is his.

Now Mr. Hale's sally about one hundred dollars wasn't just a joke, it was a purposeful remark: a sort of mental measuring stick, beside which five dollars would seem very reasonable. If he had said "Why we can make you a nice little card for fifty cents" and then, after finding out what was wanted, he had tried to get five dollars the price would have seemed high.

The psychology of suggestion may be applied to the business in many other ways. It is hard to change a customer's mind by telling him that his idea is all wrong. When someone suggests a black sign with red letters a salesman of Mr. Hale's ability can tactfully swing the man over to a better color combination: he shows the customer a black sign with white letters and suggests a red border stripe for the sign and a red outline on the principal line of lettering.

If a man goes to have his watch repaired, or his appendix removed, he doesn't give instructions as to just how it should be done. A good sign painter is just as much a specialist as the watchmaker or surgeon, and if he gets the customer to tell him just how to do a job it will probably be done wrong.

Often the sign painter, or salesman, is as much to blame for this trouble as anyone, he asks for suggestions instead of making them. A shop owner should be prepared to show samples and make suggestions as to colors, wording, shapes, sizes and so forth. Then when a customer comes in with a sign idea look for the good points of the suggestion, and perhaps compliment him on the idea; then by showing him a sketch or sample sign you can usually win him over to the necessary changes.

The sign man who never makes suggestions, and tries to do everything exactly according to the customer's ideas is apt to come to a sad but decisive turn in his career; necessity may compel him to get a job diving for pearls or carrying off the dead in a second class restaurant.

The successful shop owners are those who mix brains with their paint, and realize that it is as important to be able to influence a customer, for his own benefit, as it is to know how to form the letter S correctly.

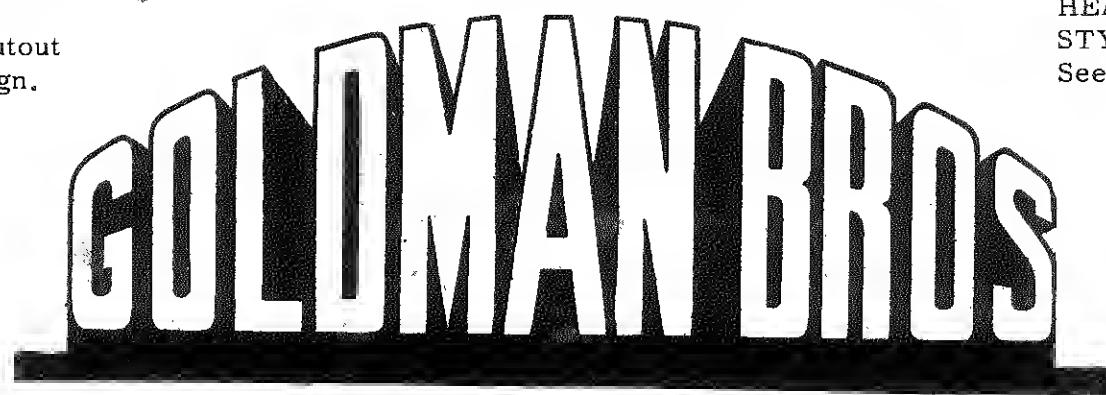
QUICK DRYING ALUMINUM -It sometimes happens that you want to paint an aluminum panel on a truck, or sign, and then letter over it with black, or other color. The ready mixed aluminum, or ordinary mixtures of paste aluminum will not dry fast enough. Cut your superfine aluminum paste with gasoline and add clear Fibroseal for binder. In warm weather this will dry so that you can letter over it in just a few minutes.

INEXPENSIVE STORE FRONT SIGN -with three dimension appearance. - Use quarter inch Masonite or Prestwood. Cut out above tops of letters as shown at bottom of this page. Use 1 x 4 inch wood strips across back to strengthen.

It is even simpler if you use straight line of lettering, instead of curved top. Lettering can all be shaded to one side if desired. A line of different color lettering can also be painted on wider base if you have longer copy. Black and white looks good, or other colors can be used to suit. Paint upper edge of Masonite to preserve it from the weather.

ENGINE TURNED LETTERING -In gold or aluminum leaf. -The old way to do this was with fat oil size, which had to stand overnight before leaf was laid. Now we can do it as well by using HASTINGS Synthetic Gold Size or "Dutch Boy Sign Writer's Companion" which is best of all. This is a clear varnish made by Pacific Coast Branch

Cutout
Sign.



a b c d e f g
h i j k l m p r
s t u w x y
t o z h o



Projector is good for enlarging pictures and trade marks.

S

HEAVY
STYLE
See P. 86

of National Lead Co.

You can letter a truck, or fill in centers of large window lettering with this size. When well tacked up, lay your leaf and rub it down. Then finish up with a little ball of cotton, pushed hard against the leaf and giving it a twisting motion do it in a checker board pattern, with a twist for about every square inch. This gives a rich Damaskeene effect.

QUICK GOLD LEAF ON TRUCKS -At bottom of P. 114 and top of P. 115 we describe the old method of varnishing gold leaf lettering. The new way is to VARNISH GOLD LEAF ONLY before you outline. Then outline with Synthetic Bulletin Color. Just lap slightly over the edge with outline. This saves waiting for outline to dry.

QUICK REPAINT on truck doors or panels. Synthetic bulletin colors will seldom cover old lettering at one coat. You can spot out the old sign with a thin coat of japan color, mixed with Clear Fibroseal and turpentine. This will dry almost instantly. If it isn't completely dry rub over it with a rag and powdered litharge. Then go right ahead with the coat of bulletin color, which will cover perfectly now. In warm weather it will dry ready for lettering in a few hours. If too wet for layout, use a pounce pattern.

TWO COLOR GOLD jobs on glass are produced in many different ways. The first step is to lay the XX gold as previously described and back up an outline only for the letters. Trim ragged ends and clean off surplus gold. Then there are many different ways to finish the job. Thirty or forty years ago it was quite the thing to fill the letters with fancy designs, somewhat like the ornament shown at right. This was done in burnish gold or else it was scratched on varnish centers with a wood wedge. Now most two-color jobs are done in one of these simpler ways.

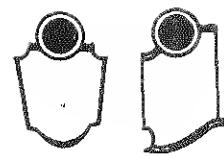
(1) Mix a little coarse gold bronze with Hastings quick gold size, add a few drops of clear Fibroseal and a few drops of bulletin spar varnish (thin with turps if necessary) paint centers with this and rub dry gold bronze on back when it becomes tacky. Backup will not bleed through.

(2) Fill in centers with Hastings quick size and when it gets tacky gild with variegated leaf from the book. (Sometimes called rainbow gold or peacock gold.) Outline or shade with black and red or black and green. Good for big flashy jobs, the variegated leaf is inexpensive.

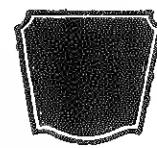
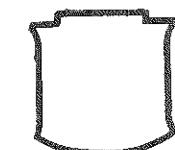
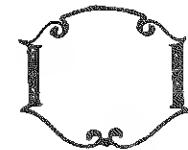
(3) Same as above, only lay a piece of wrapping paper over the design and tape it to window at top edge. (After filling centers with gold size.) Rub the paper down on sign and pull it off, this smooths out brush marks, gives the size a frosted appearance and helps you to detect any holes. When almost dry, gild with pale gold from book.



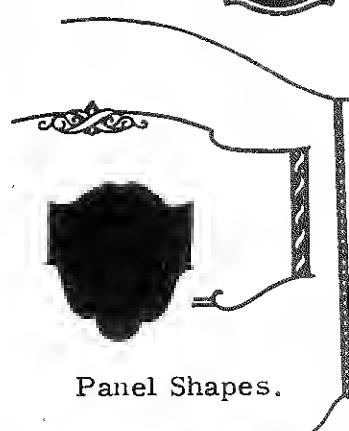
(4) An old time method was to fill centers with Damar varnish with a little quick rubbing varnish added. Then take a small tin Fixatif Sprayer (obtainable at art stores) and spray a little water on back of fresh varnish. This collects in drops and leaves holes in the varnish when it is dry. Now gild with water size and pale gold. This leaves a pock marked appearance like a pile of gold nuggets in center of the letters.



(5) Fill centers of large letters with clear fat oil size. (A drop of quick size and a few drops of turps may be added if well mixed in.) Next day gild from the book, then take a tightly twisted ball of cotton and go over the back with a twisting motion at regular intervals, about once for every square inch. This will give the centers a rich Damaskeen finish. (Method can also be used for surface gilding.) All gold leaf window signs should be backed up and varnished.



THE SQUARED METHOD of enlarging is illustrated by two large pointer hands on page 145. To enlarge just draw larger squares, any size desired, and sketch the hands for pounce patterns of various sizes. By turning the pounce pattern over you can make the hands point to either left or right. You can square up any picture with light pencil lines, make larger squares on sign or pounce pattern, and enlarge it any size to suit. When sketches are made for large signs we usually work a foot to the inch. If sign is to be 10 X 18 feet we make the sketch 10 by 18 inches. You can get a piece of transparent celluloid and mark it into one inch squares to lay over the sketch. Then snap lines in chalk or charcoal on sign to form the 12 inch squares.



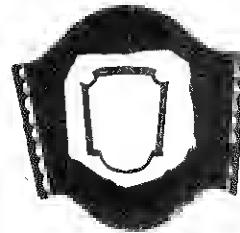
Panel Shapes.

PANELS and pointer hands are the two kinds of 'pictures' that sign painters use most. Our panel shapes are very small but the shape suggestion is all you need. Other panel shapes are shown in Show Card chapter. You should keep various size pounce patterns of these most used designs.

QUICK DRYING PUTTY to fill holes in boards etc. can be made from dry whiting and shellac. You can also use patching plaster etc. with the shellac if desired.



TO CLEAN WINDOWS thoroughly, wet a rag with ammonia and rub it over a cake of Bon-ami then rub this on the glass and polish with a dry rag. A single edge razor blade and holder is best for removing old signs. If you will wet the paint first with ammonia it will be easier to cut off, then polish as described above.



To CLEAN GOLD on raised wood letters, dissolve 2 table-spoonsful of oxalic acid crystals in one pint of cider vinegar and sponge over the letters, then wash off with weak ivory soap suds and follow with clear water.

GOLD LEAF TRUCK LETTERING --The panels to be lettered should first be washed with naptha or gas to remove all wax or grease. Then polish with a dry cloth and rub over surface with a bag of talcum, to make sure there are no sticky spots. Truck jobs are usually done with a pounce pattern in order to get both sides exactly alike.

Snap a level line at same place on each side of the truck, to keep your pattern in same position on both sides. Fasten pattern on truck with tape and pounce with French chalk or talcum powder. For your gold size mix Skoler Imitation Gold (a light yellow paint) with Hastings Quick Gold Size. A little turps may be added to make your color work smoothly, and in cold weather you can add a little Clear Fibroseal. Mix well and strain through a piece of old Nylon or Rayon stocking to remove all lumps.

Letter the bottom lines first, if you can work that way. By working upward the bottom lines will dry for gilding first and your surplus gold will not fall on the freshly sized letters. The size (or paint) should be almost dry before you lay the leaf. Just enough 'tack' so that the paint will 'whistle' when you rub your finger across it, but no paint will stick to your finger. (White paint should be used in the size for aluminum leaf, and it needs a stronger 'tack' when leaf is laid.)

If you are inside out of the wind it is best to gild with loose XX gold direct from the book, as you get a better burnish than with patent gold. If you have to gild outside use patent gold, which is XX gold lightly fastened to tissue sheets. In either case rub gold on the size through tissue paper and burnish the letters by rubbing briskly with a wad of absorbent cotton. If your gold won't stand a good burnish the size is too wet and the job will not last. In an emergency you can lay loose gold in the wind by using a piece of waxed paper a little larger than the leaves of gold.

Lay it over sheet of gold and rub it down, the gold will stick so you can carry it to lettering. The size will pull gold off of waxed paper, use same piece over and over. After sign is gilded and burnished, outline with lamp black, bulletin red, dark blue or chrome green in Japan. (Depending on color of background.) Mix the color with varnish and turpentine, then strain it. Fibroseal may be used in place of varnish for quick drying. Nos. 1, 2 and 3 C.H. quills, 1 1/4 inch

FGH

FGHIJ

A B C

E F G H I

A B C

O R S

F R E E

A B C

length are good for outlining. After outline color is dry 'pencil varnish' the job. That is, just varnish the letter and outline allowing varnish to lap out on background about 1/8 inch all around. This is done with a clean camel's hair pencil. A brush that has been used in color would discolor your varnish.

Board signs may be painted in Japan color and gilded, same as described for the trucks. But the entire board should be varnished with a large brush, instead of pencil varnished. FAT OIL SIZE is used for gilding raised wood letters and other large signs. This must stand over night, or longer, before laying the gold. Varnish is not necessary.

SHELLAC is used on stone, wood or any other porous material before sizing for gold leaf. It is also used over red paint or pitch knots to prevent 'bleeding.' If transparency paint has a wet spot touch it up with shellac before putting on white lead background.

COLORED TRANSPARENCIES are usually made by outlining the letters with Japan black. If this doesn't dry quick enough just rub over those outlines with a rag and some powdered litharge. Then you can go ahead and paint background color around the letters and stipple with a small ball of cotton wrapped in cheesecloth. After that stipple on the white letters. Or, if you let the background dry thoroughly, you can paint entire back of sign white and stipple with a roller as described under Window Signs.

PATTERN may be made from an old sign by laying a piece of poster paper over it. Go over that with a kerosene rag to make it transparent. Trace letters with lead pencil and use your tracing wheel.

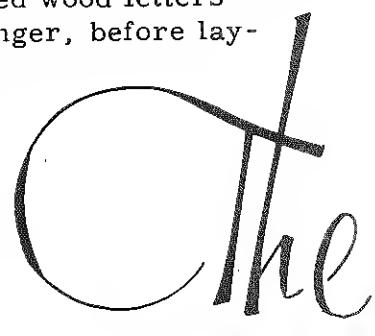
AWNINGS can be lettered with Synthetic Bulletin Colors. They do not spread around the letters as oil colors do on canvas. This is also good for painting other signs on canvas, such as street banners or truck covers and curtains.

TO CLEAN PENCIL LINES from painted signs, rub damp rag over a bar of Lava soap and rub lines off with that.

BLACK BOARD PAINT or slating can be purchased already mixed. In an emergency you can make it by adding just a little powdered pumice to Japan black.

Asphaltum Glaze for putting dark tones on gold or aluminum leaf is made by mixing quick rubbing varnish with asphaltum and thinning with turpentine.

Old smalited (sand finish) backgrounds can be repainted with Japan black thinned with turpentine. Oil color dries spotted.



1234567890
123456789
123456789
123456789
Sho'Card
brush
figures
above.

123456789
1234567890
123456789
123456789¢

A B C D E F G H I J K L
M N O P Q R S T U
V W X Y Z &
a b c d e f g h i j k l m n
o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9

PLAIN EGYPTIAN
-Printers call it GOTHIC

and SHADED EGYPTIAN

A B C D E F G H I J K L
M N O P Q R S T U
V W X Y Z

A B C D E F G H I

J K L M N O P Q

R S T U V W X Y Z

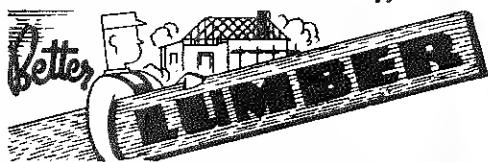
a b c d e f g h i j k l m

n p q r s t u v y w x z

B C D G J O P Q R S U
B C D G J O P Q R S U

BULLETIN

LETTERING



CHARLES J. WILSON

COGS COGS

Try to make your round letters 'lay out along the line.' This is easiest with wide letters, but it can be done to some extent with any style. WIDE LETTER O looks better than NARROW LETTER O in any case.

O O I

I COGS O

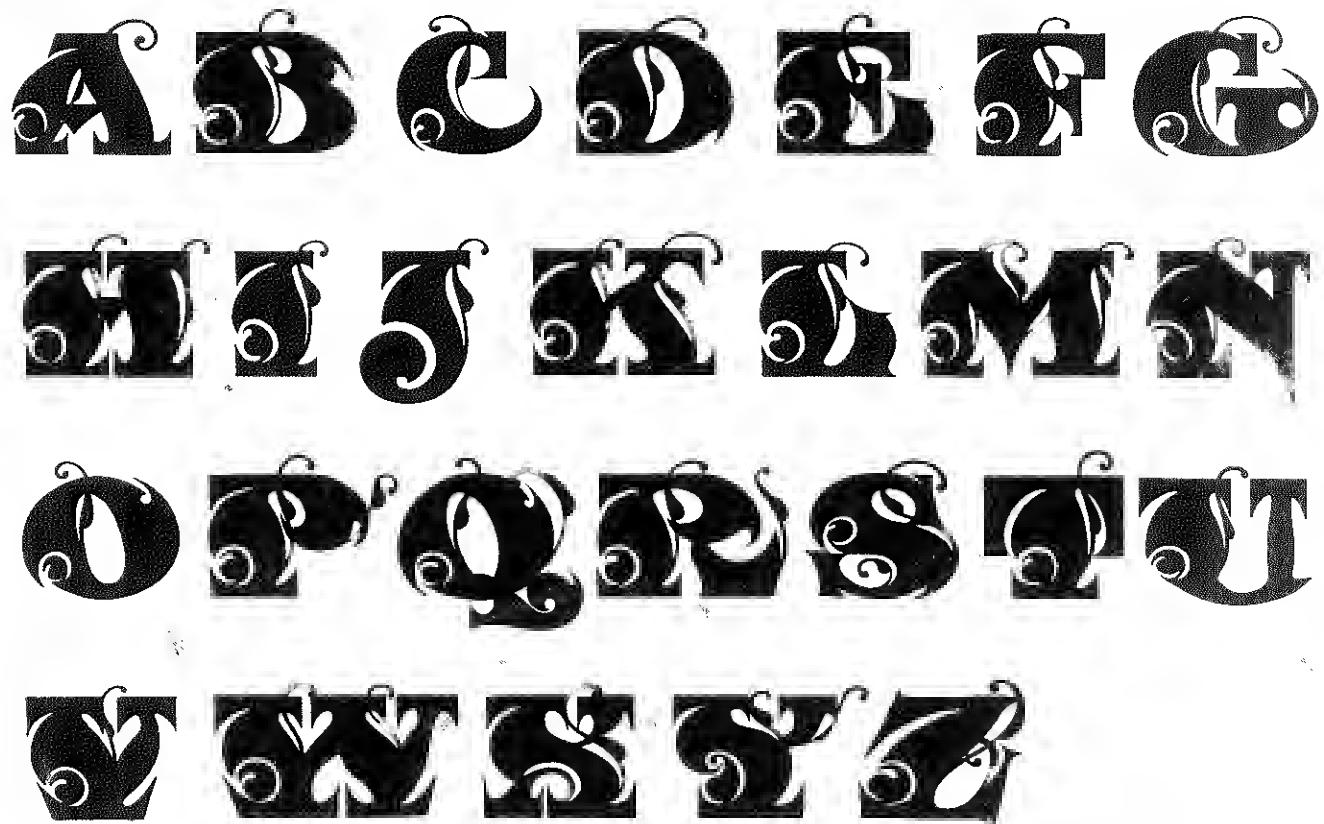
A B C D E F G H I J K L
M N O P Q R S T U V W
X Y Y Z & 1 2 3 4 5 6 7

A B C D E F G H
I J K L M N O
P Q R S T U V W
X Y Z 2 3 4 5 7

A B C D E F G H I J K L M N O P Q R S T
U V W X Y Z & 1 2 3 4 5 6 7 8 9 0

A B C D E F G H I J K L M N O P Q R
S T U V W X Y Z & 1 2 3 4 5 6 7 8 9

A B C D E F G H J
K L M N O P Q R
S T U V W X Y Z
\$ 1 2 3 4 5 6 7 8 9 ¢



A A B C D E F G
H I J K L M N O P
Q R S T U V W X
Y Z a b c d e f g h i j k l
m n o p q r s t u v
I & w x y z a n
2 3 4 5 6 7 8 9

THICK AND THIN BRUSH STYLE WITH HEAVY NUMERALS

A B C D E F G H I
J K L M N O P Q
R S T U V W X Y
Z & 1 2 3 4 5 6 7
8 9 a b c d e f g h i j k
l m n o p q r s t u v w x y z

a b c d e f g h í j k
l m n o p q r s t u
v w x y z - the

THICK AND THIN

Bulletin Styles.

A B C D E F G H I J K L M
N O P Q R S T U V W X Y
Z & 1 2 3 4 5 6 7 8 9

a b c d e f g h i j k l m n o p q r s t u y
Light Face Roman W X V Modern Style

A B C D E F G H I J K L M N O P
Q R S T U V W X Y Z &

A B C D É F G H I J K L M N
O P Q R S T U V W X Y Z &
a b c d e f g h i j k l m o p q r s t u
v w x y z 1 2 3 4 5 6 7 8 9 0

A B C D E F G
H I J K L M N
O P Q R S T U
V W X Y Z /

SPIKE SPUR ROMAN

A B C D E F G H I J
K L M N O P Q R S
T U V W X Y Z &
a b c d e f g h i j k l m
n o p q r s t u v w x y z
1234567890

A B C D E F G H I J K
L M N O P Q R S T U
V W X Y Z &

BROADWAY and
COOPER BLACK
or "HAMBONE."

A B C D E F G H I J
K L M N O P Q R S
T U V W X Y Z a b
c d e f g h i j k l m n o
p q r s t u v w x y z
a b c d e f g h i j k l m
n o p q r s t u v w x y z

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s
t u v w x y z 1 2 3 4 5 6 7 8 9 0

MODERN BLOCK AND TUSCAN STYLES

A B C D E F
G H I J K L
M N O P Q
R T U V W
S X Y Z & S

A B C D E F G H I J K L
M N O P Q R S T U V
W X Y Z *Heavy Script*
a b c d e f g h i j k l m n o p q r s t u v w x y z

A B C D E F G H I J K L M
P Q R S T U V W X Y Z

N O a b c d e f g h i j k l m n o p q r s t u v w x y z

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z

1 2 3 4 5 6 7 8 9 0

Trafton and
Banker's or
Engraver's
SCRIPTS.

A B C D E F G
H I J K L M N O
P Q R S T U V
W X Y Z abcdefg
hijklmnoqrstuvwxyz

I
J S
S
↓

D A B C D E F G
E H L J K L M N
Q O P Q Z R S T
R U V W X Y Z
abcdefghijklmnopqrstuvwxyz

A B C D E F
G H I J K L
M N O P Q R
S T U V W X
a b c d Y Z e f g h
i j k l m n o p q r s t u v w
x y z 1 2 3 4 5 6 7 8 9 0

Α Β Κ Δ Ε Φ Ε
Γ Η Ι Ε Ι Ε Κ Λ
Μ Μ Ν Ν Ο Φ
Ω Ρ Σ Τ Υ Ψ
Ω Χ Υ Ζ Ε
a b c d e f g h
i j k l m n o p
r s t u v w x
y z ~

α β ε θ ε φ
σ κ ι ι κ λ
τ π ο φ η η ρ
σ τ ι ν ω χ
γ ζ β λ ε -
a b c d e f g h i
j k l m n o p q
r s t u v w x y z
a b e d e f q h i j
k l m n o p q r s
t u v w x y z ! ?
α β ε θ ε φ
η ι ι κ λ
π ο φ η η ρ
ι ν ω χ γ ζ -

Script and Italic Styles.

123456789

123456789

123456789

123456789

123456789

1234567890

A B C D E F G H I J
K L M N O P Q R
S T U V W X Y Z &c

A B C D E F
G H I J K M
L N Q P R T
S U V W X
Y Z & c

FANCY TUSCAN AND RUSTIC ROMAN

A B C D E F G H I J K
L M N O P Q R S T U
V W X Y Z

a b c d e f g h i j k l m n
o p q r s t u v w x y z

A B C D E F G H I J K
L M N O P Q R S T U
V W X Y Z a b c d e f g h i j k l
m n o p q r s t u v w x y z

Finished Alphabet (above.) Simplified Old English (bottom.)

A B C D E F G H I
J K L M M n o P Q
R S T U V W X Y Z
\$ 1 2 3 4 5 6 7 8 9 0 ¢

a b c d e f g h i j
k l m n o p q r s
t u v w x y z &

Brush Italic, for speed.

A B C D E F G H
I J K L M M n o P Q
R S T U V
W X Y Z !

a b c d e f g h i j k
l m n o p q r
s t u v w x y z

A B C D E F
G H I J K L !
M N O P Q R
O R S T U T W
V W X Y Z 2 5
a b c d e f g h i j k l
m n o p q r s t u w
x y z & & ?

Fancy but fast, brush style

A B C D E F G
H I J K L M V O
P Q R S T U V V
W X Y Z & &

a b c d e f g g h i j k l m
n o p q r s t u v
w x y z !

Show Card Text Styles, for brush lettering.

A B C D E F
G H I J K M
L M N O P Q!
R S T U V W
X Y Z E S R &

a b c d e f g h i j
j k k l m n o p q r
s t t u v w x y z -

A B C D E F G
H I J K L M M N
O P Q R S T U
V W X Y Z &

a b c d e f f g h
i j k l m n o p q r
s t t u v v w x y z !

A B C D E F G
H I J K L M N
O P Q R S T U
V W X Y Z &

a b c d e f g h
i j k l m n o p q
r s t u v w x y z
1 2 3 4 5 6 7 8 9

Modern
freak

A B C D E F G H
I J K L M N O P
Q R S T U V W X
Y Z & & And —

a b c d e f g h i j k
l m n o p q r s t u
v w x y z —

4 Show Card Alphabets.

Letter faces may be modified
in an appropriate way to
express any idea

Feminine *Antique*
CLASSIC **BLOCK**
Daintiness *Conservative*
JAZZY **ORIENTAL**
Personality *Command!*
STRENGTH ~~ELECTRIC~~
impression *STYLE*
SPEED *SYNCOPIATION!*

ABCDEFGHI
JKLMNOPQR
STUVWXYZ&

abcdefghijklm
nopqrstuvwxyz
XZ
Single Stroke

ABCDEFGHI
JKLMNOPQR
STUVWXYZ&

abcdefghijklm
nopqrstuvwxyz &

abcdefghijklm
nopqrstuvwxyz &

ABCDEF
GHIJKLMNOP
QRSTUVWXYZ&



Appropriate
Layouts



ICE

FURS

SUNBEAM

MANHATTAN
ELECTRICAL SUPPLY CO., INC.

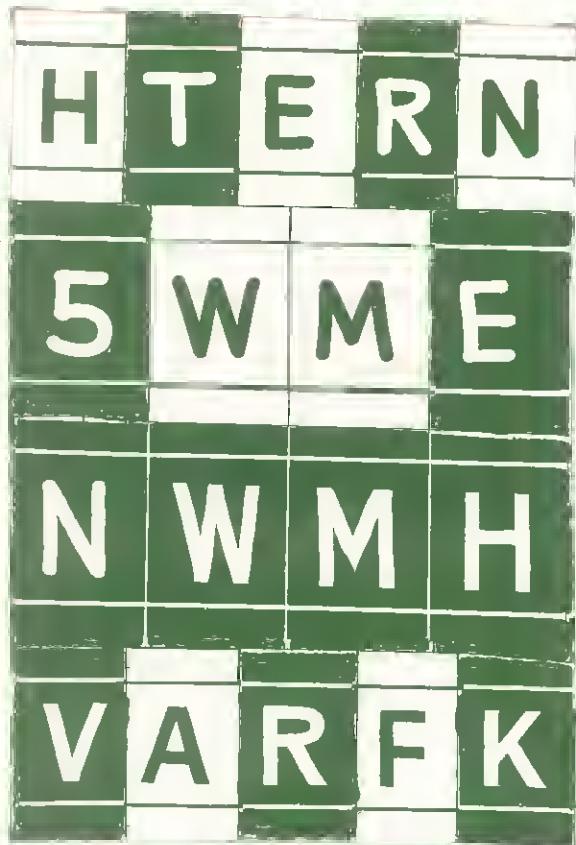
The Quality
CLEANERS

SILVERSTONE

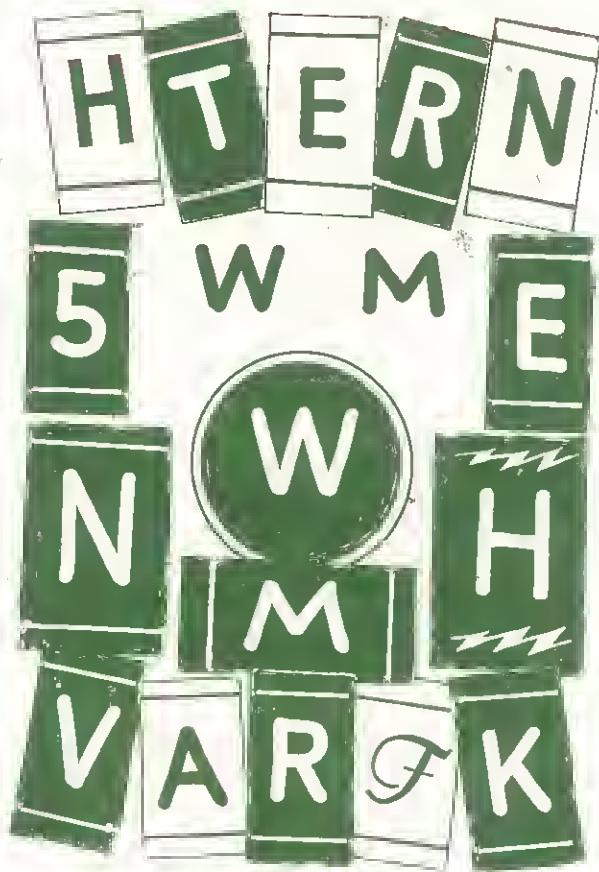


A B C D E F G H I
J K L M N O P Q
R S T U V W X Y
Z & a b c d e f g h
i j k l m n o p q r s t
u v w x y z

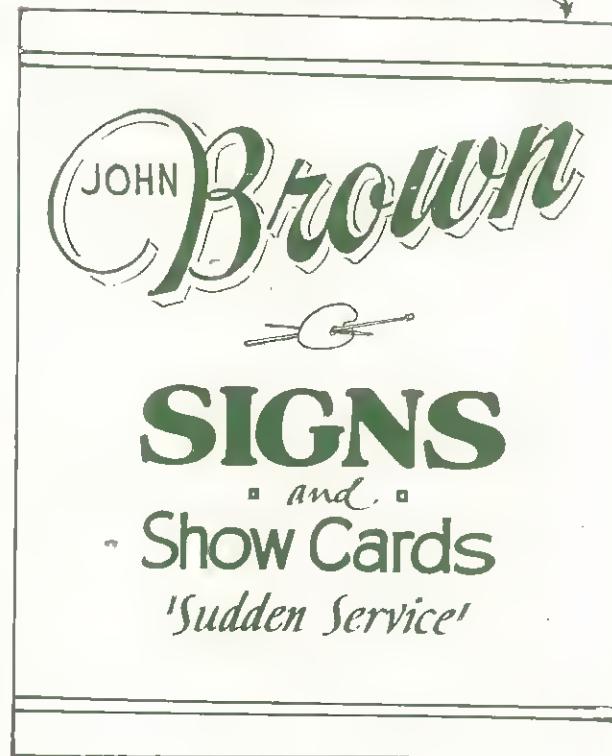
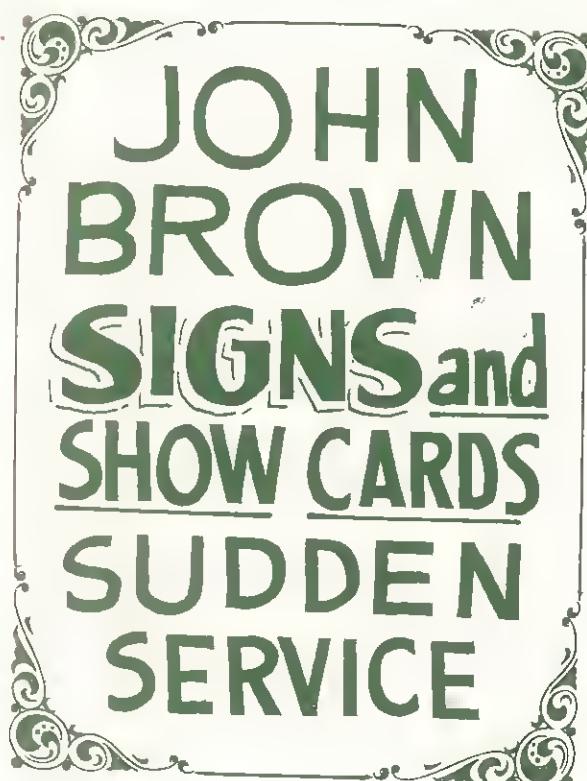
ECCENTRIC
MODERNISTIC



Mechanical and monotonous.
Beginner's sign. (Below.)



Improved with curvature and radiation.
Layout improved with more margin.



FLOWERS —THE— PIKES PEAK FLORAL CO.

Flowers By Wire!
110 N. TEJON ST. - MA.599

An oblong is more attractive than a square, but there are times when we must make square signs. The example above shows you what not to do.



The round corners, the flowers and the round panel add the necessary curvature and radiation, making this a very good layout for a square sign.

ECONOMY PAINT SHOP

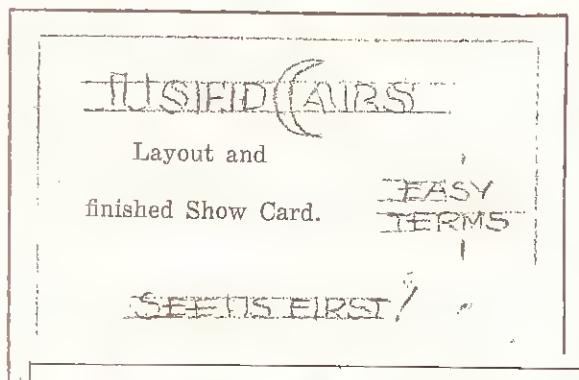
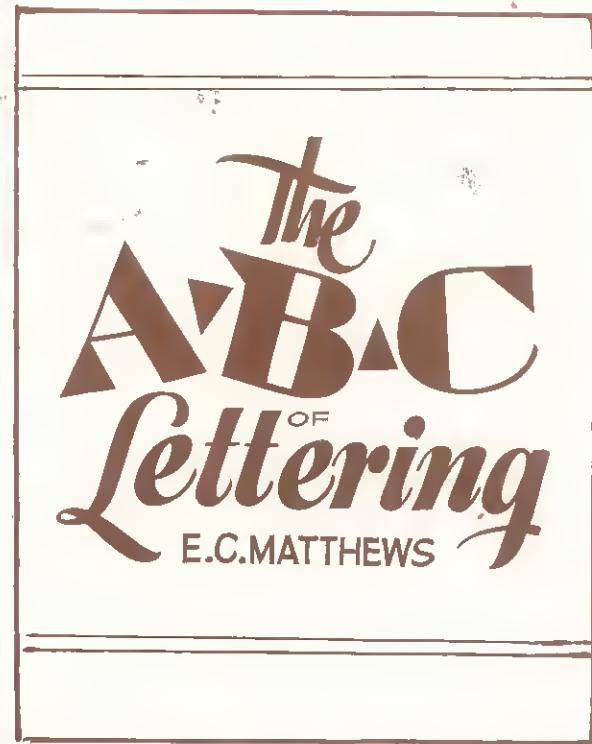
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821 S. PROSPECT

Another example of too much angularity and not enough curvature or radiation. Such signs are readable but not attractive.



Much better than layout above. Palette background and script letters are appropriate and help to add the radiation and curvature.

We spoke of appropriate designs, and consider the subject so important that it may be mentioned quite often.



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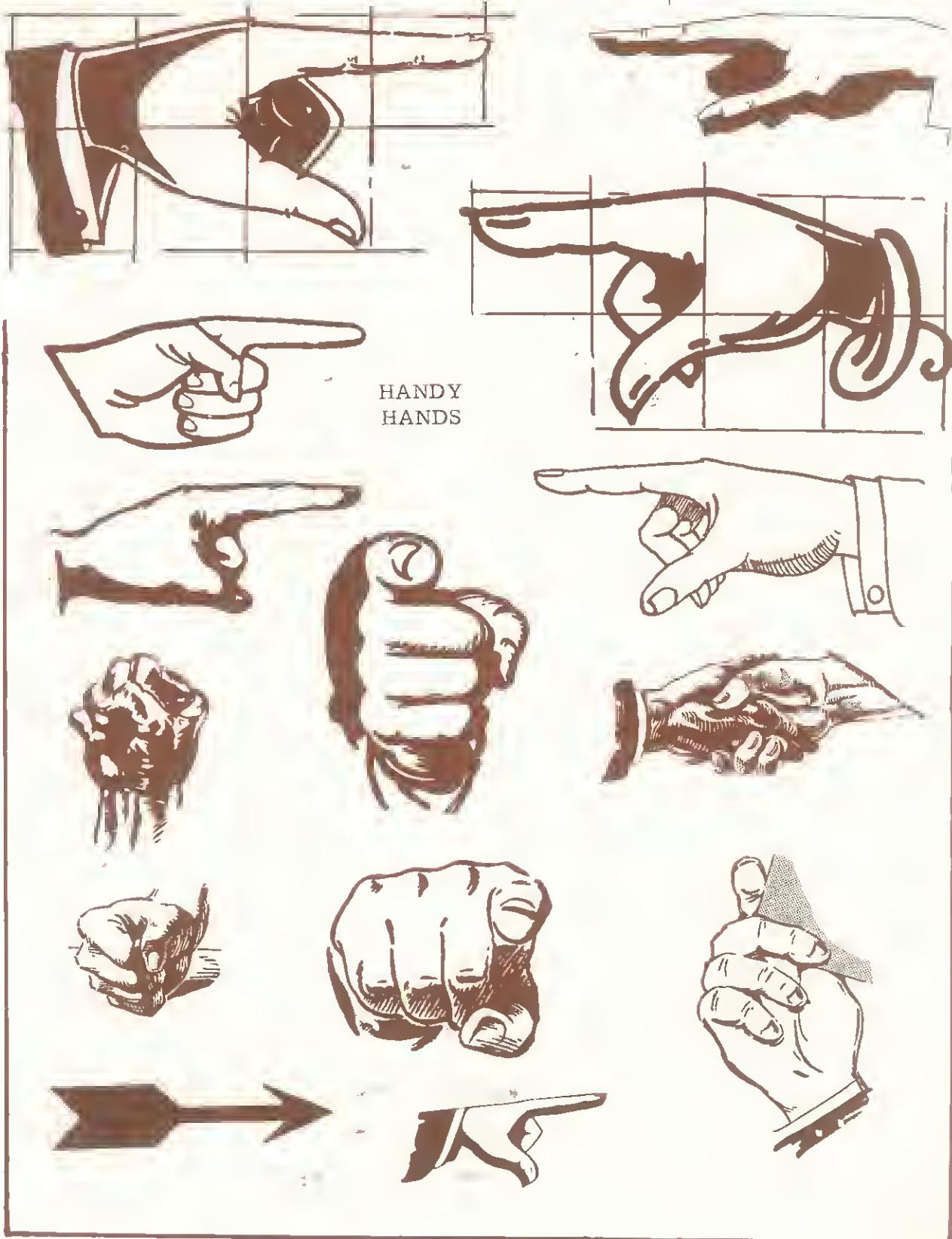


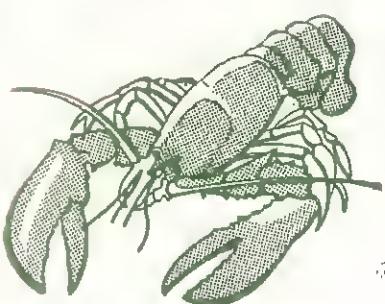
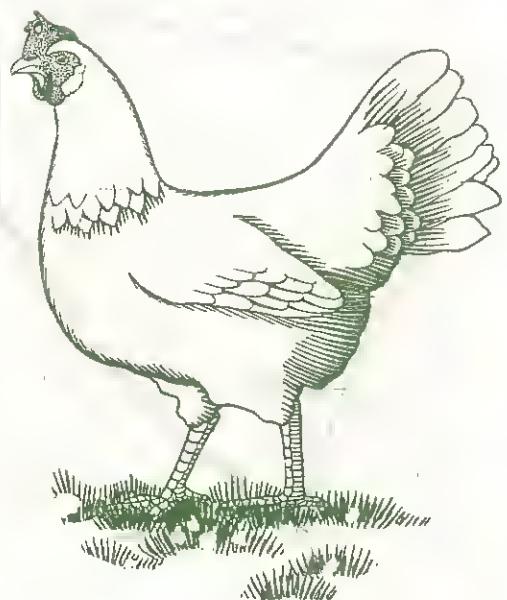
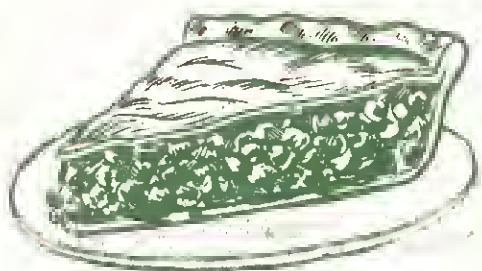
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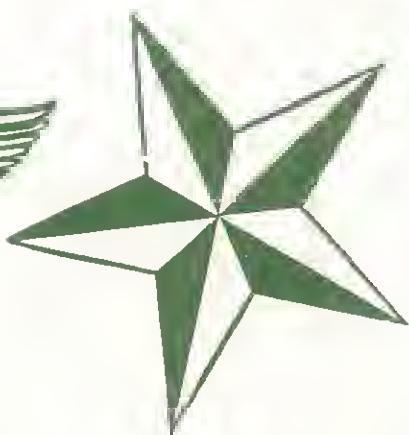


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Contents

Aluminum Paint -page 35, 61	Heavy Egyptian----- 86	Roman - 88, 97, 124 and 125
	Heavy Figures 116, 122, 141	Round Letters ----- 119
Basic Alphabets ----- 3	Heavy Script --- 42, 128	Rustic Roman ----- 132
Basic Strokes ----- 4, 27	Initials, fancy ----- 121	Round Full Block 46, 47, 58
Beugler Stripper ----- 62	Italics 34, 104, 108, 130, 134	Scotch Tape ----- 48 , 62
Big Top alphabet ----- 58	Knockout Styles 96, 103, 120	Script Alphabets and Layouts
Blank Layouts ----- 13	121, 134, 135 and 136	9, 30, 34, 38, 40, 42, 128, 130
Boards-Bulletins 66 to 76	Layouts 11 to 17, 26, 29, 137	Script Lettering --35 to 42
Bristle Brushes 21, 23, 67	Bulletin Roman ----- 69, 125- to 143 and Sign Snapshots.	Script Samples 36 and Photos.
Broadway alphabet 126	Casual Styles ---- 102 - 107	Scrolls ----- 82, 85, 144
Brush Script 9, 30, 34, 40, 129	Color Combinations 18, 19	Shaded Egyptian ----- 117
Bulletin Roman ----- 69, 125-	Constructive strokes 4, 8, 27	Shaded Script ----- 37, 92
	Cooper Black ----- 126	Show Card Styles 24, 26 , 29
	Convexed Alphabet ----- 47	30, 102-107, 120, 134 & 135
	Corrections on cards ---- 31	Show Cards 25-31, 102, 140
	Cubist Alphabets --- 44, 86	Sign Illustrations 145 to 148
	Curved Lines -----14, 141	Signs (Layout) 15, 48, 138
	Cut-In ----- 4	Sign Snapshots 17, 49, 51, 52
	Cut-In Alphabets ----- 66, 69	54, 64, 72, 74, 78, 92 and 94
	Cut Out Signs ----- 111	Signs Of The Times ---- 76
Dealers in Supplies ----- 76	Old English ----- 133	Sign Writing ----- 33
Decorations --- 82, 85, 144	Outlining ----- 68	Speedball Letters 29, 38, 121
Eccentric --- 44, 86, 111, 137	Paint Roller or stippler - 48	Speedball Pens ---- 23, 25
Egyptian --- 5, 117, 118, 120	Paints 23, 25, 43, 59, 68, 76	Spike Spur Roman 125
Elements of Lettering --- 3	Panels 28, 82, 85, 109, 113	Squared Method -- 113, 145
Fancy Letters -- 108, 121, 132	Pen Script ----- 38, 130	Square Sign -Layout --- 139
Figures ----- 116, 131	Photos of Signs 17, 49, 51	Stone -To Gild ----- 96
Finished Lettering ----- 8	52, 54, 72, 74, 78, 92 and 94	Swash Italic ----- 34
Flat Top Alphabets ----- 63	Pictorials 81-85, 145- 148	Thick and Thin 7, 16, 22, 33
Full Block ----- 66, 109	Poster Lettering 44, 86, 135	71, 122, 123 and 136
Gas Pipe --69, 77, 118, 119	Pounce Wheel ----- 62	Thread Chalk Line ----- 59
Gay 90's ----- 43	Practice ---25, 31, 103	Transferring Designs -- 70
Girl Pictures ----- 83, 148	Price List of Signs 99- 101	Treating Metal ----- 67
Glass and Windows 43 to 55	Projector ----- 111	Tricks of the Trade 109, 115
Gold Leaf -- 87-97, 109- 115	Psychology ----- 110	Truck Signs ----- 57 to 65
Gothic ---- 5, 117, 118, 120	Rapid Single Stroke 26- 29	Tuscan Letter 60, 127, 132
Half Block Letters -- 66, 118	104-107, 120, 134 and 135	Wall Paint ----- 68, 70
Hands, Pointers ----- 145	Razor Blades ----- 45	Wall Signs ----- 67 to 79
Headline half-script -- 26, 29	Red Sable Brushes 25, 27	Waterproof Cards ----- 31
	Removing Truck Signs -109	Wide Letters ----- 3, 4
	Ribbons--74, 82, 95 and 144	Window Signs ---- 43 to 55

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